

Nihilatry: The Fleeting Carnality of the Dark Arts

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DEDICATION

This work is dedicated to Orobas and to Satan. Thanks for standing by me through the darkest of times. This will be the first of many works in your names.

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CHAPTER 1: THE BESTIAL ARTISTRY OF DARK WORSHIP

People only listen to what they can understand. Fools listen to fools. The spiritual listen to the spiritual. Scientists listen to scientists. The blind lead the blind and the wolves feast together in packs. If you were to truly, fully understand this work that I present to you then you would first need to understand the entirety of my mind. Unfortunately, even if you were with the CIA and used the NSA to gather a backlog of every digital interaction I've ever made, using the FBI to interview everyone who knew me in life, and tricked me somehow into giving an honest interrogation and even if you scanned my brain and had decades of notes made about me by therapists and psychiatrists, you could never fully jump into my mind. Even in the best-case scenario where my communication style is similar to yours and we already share many similar ideas, it's possible that some nuance will be lost between us. When it comes down to it, we are all alone in our phaneron. (The fact that I didn't edit this book as much as I wanted to in order to meet a deadline probably doesn't help, either, to be honest)

There are many occasions where I wish I could share this beauty I see in the world. I often find myself lacking the skill to capture essences in art. The best tools I have at my disposal have always been words, and yet words themselves can do nothing more than point. The reader, comprehending the path laid out by the words, must follow them to the proper destination and pray that whatever has been lost in transmission wasn't too important. This is unlikely, because even children who are close to and believe what their parents tell them are apt to take those beliefs in directions that the parents never

meant them to during adulthood.

In that respect, there is only one true adherent to my work. Me. There cannot be any others, only those who are inspired by my work and seek to create their own. In some ways, this is beautiful. Every individual creates their own, wholly unique *Danse Macabre*. In other ways, however, my ideas are want to be corrupted and warped beyond anything I ever intended. A similar disaster fell upon Nietzsche, a far greater author than me. Luckily, my works are more likely to fade into obscurity than inspire some new authoritarian regime. For that reason, I have not been condemned to obscurity, but blessed with it. In the darkness where my words echo to an empty audience, I have the room to write honestly without caring how I might be misinterpreted. The best art is private.

I set about authoring this work many times throughout these past few years, never quite satisfied at how ineffable many of the things I wished to share were. Perhaps, were I a better author, such things would not be quite as ineffable to me. I state this not out of the need to build my experiences up, but to apologize for the fact that no work could ever possibly share the same meaning to everyone who reads it. Nonetheless, when we set forth with a will to understand rather than interpret, and compare notes with others, we may find ourselves growing in knowledge and able to elucidate much of a wider, fuzzier picture.

Before we get to the meat of my work, I should think it proper to address its title. I went through various iterations, almost as many titles as versions of the book, before settling on "Nihilatry: The Fleeting Carnality of the Dark Arts." The phrase "nihilatry" means quite literally "the worship of nothing." This can be taken to mean literally worshipping nothingness, or not worshipping anything. I mean it in both ways.

First off, and this is important to keep in mind, this text is first and foremost one of nihilism. Moral, political, existential, epistemological, and even metaphysical nihilism. This work is not about relativism, or substituting your own meaning after the realization that no objective meaning exists, but denies relative meaning as well. It also defies any attempts to create meaning in any form as inherently limiting.

So in that sense, this "nihilism" becomes elevated to nearly religious levels.

It becomes a worship of the ideal of meaninglessness. At the end, you not only have nothing, but realize that you never did. In many aspects, the meaning we assign things is the source of our suffering, and peace cannot be had with such a strict attachment. This makes meaninglessness less scary than it seems on the surface, and rather peaceful when stripped to its barest essentials.

The subtitle, here, elaborates on the concept further. Without meaning, what are we left with? Without ideology or supernaturalism we are left with a temporary, raw experience of the physical world. The fleeting nature of existence is as apparent to us as it is the Buddhists, the inevitability of death is as pertinent as it was to the Stoics, the carnality of our existence is as true to our senses as it is to the Satanists, and above all our experience of these rises from the lesser concept of ethics in order to be ordained in the field of aesthetics. Your life becomes another art-piece, signed by the reaper himself and hung dissolving into the abyss with the rest of the wabi-sabi expressions of decay.

This on its own is the whole of the work.

However, let's analyze the premise a bit more in-depth. Nihilism is typically a negative statement, not an ideology in and of itself. In other words, it's mostly passive. Nihilism doesn't tell you how to act, because doing so would negate the point of nihilism. It merely states that no actions are better than other actions. So why would you act if that were the case? What purpose could be had behind your actions?

There's a stereotype where nihilists are depicted as amoral hedonists, who shrug off the consequences or moral implications of their actions. Is hedonism not meaning? Is pleasure here not a value, if a relative one? Could such a hedonist truly be a nihilist? It seems rather impossible to make any action without viewing set action as subjectively more valuable than the alternatives.

This isn't just intellectual masturbation, either. Zazen in Buddhism, while not wholly nihilistic, is an example of the necessity of passivity for complete detachment. Monks will spend a large amount of time just sitting, trying not to think or feel but just be present in the moment. In doing so, labels and meanings fade away naturally. This is perhaps the most important practice of

any self-respecting nihilist, then, lest they forget the core of the philosophy.

If that's the case, then it seems rather like a nail in the coffin for any concept of an "active" nihilism. Indeed, it's a question at the heart of a great deal of existential philosophy. How can one truly act without meaning?

Yet the seasons change without deliberation. The planets orbit around the sun of their own natural volition, with no intelligence to calculate meaning. The natural laws necessitate action all the time with no meaning present. Indeed, there isn't even a choice in these actions. Physical constants were necessitated long before the formation of Mars, and before our birth.

Is such a thing even applicable to human action, though? Aside from involuntary processes like breathing and blinking, it would seem rather easy to say that our behavior is conscious and decided. Pure rationality can inform our choices, but game theory requires a goal to function properly. Is a goal, in itself, not a form of meaning or value?

Yes. It is, indeed, a form of meaning. However, it does represent, functionally, the least amount of meaning possible. Striving for a singular goal, with all other things cast aside as unimportant, removes all but one real value or meaning. It's the closest you can get to pure nihilism without becoming wholly catatonic.

We can do even better than that. If the end goal is the destruction of all internalized forms of meaning, and the destruction of all external efforts to force meaning upon us, then the goal itself serves to only purify our nihilism with time. Now we should go one step even further and detach ourselves from this goal, with the knowledge that we will eventually die and death will bring the destruction of all internal forces of meaning, anyway. In doing so, our only value is not only destructive to its own meaning, but we prevent ourselves from ascribing any more meaning to it than necessary.

This is active nihilism, or at least the closest one could possibly get. At this point, however, it ceases to be mere negation of meaning. It becomes something a bit more. Its fervent religiosity transcends philosophy. This is why we drop the -ism suffix and replace it with -latry. The action in active nihilism is the worship of nothingness. Every fiber of the being becomes pointed towards the one goal, and the goal itself is disregarded as

unimportant.

This creates a mentality of absolute freedom from the shackles on your behavior, yet taken at its absolute is the ultimate shackle because it dissolves your entire being. This final shackle is broken, eventually, through death; death itself loosens this last shackle enough to grant the freest of movements.

Of course, at the end of the day, freedom is about having the power to pursue your desires. Such a system of nihilatry only makes sense if you're already driven by an unbounded love for meaninglessness as I am. This non-dogmatic approach is fundamental to nihilatry, not a moderate interpolation. You cannot be a nihilist and believe nihilatry to be the only way for anyone, as you would therefore be creating objective meaning and defy the very foundations of nihilism. Which is all a way to say that I'm no existential philosopher and I don't seek to change anyone's mind through my writing, but to give those who align close to this philosophy a foundation for their expression.

And that's all this work is. It's a founding guideline that is the manifestation of my work until this point. It is the jumping off point that the rest of my life will necessarily negate or build upon.

Now the next question is quite obvious. If death negates all meaning, why not commit suicide? The answer is simple. In death, you have no experience. If you love and worship meaninglessness, some amount of meaning is a necessary evil in order to enjoy experiencing that nihilism. Worship comes from veneration, and your corpse can no longer choose to enjoy and venerate nothingness. Which is to say that, if you are the kind to follow nihilatry, you are not the kind to take your life. That's not to say you're barred from the path if you're suicidal, just that suicide isn't the natural result of this path.

When meaning is stripped away from your condition, all that's left is acceptance for things as they are. There might be pain in acceptance, but there can't be suffering. Suffering arises only from the rejection of what is, or the want for things to be other than they really are. So in practicing nihilatry, your capacity for suffering should always be decreasing. This would decrease the want for suicide, and the love of nothingness would increase the want of life.

This acceptance of experience is carnal. It has to be, because it's an

enjoyment of the physical world. This might give rise to hedonic actions, but it's a hedonism that's born out of a love for the world. When you strip away all abstractions, after all, the world is all that's left. Nihilatry is therefore, paradoxically, perhaps closely related to nature worship and hedonism. It will certainly lead to a deeper appreciation of that which one would ordinarily dismiss as immoral, tasteless, or bestial.

As the saying goes, man is just another animal. As a beast with no illusion of superiority, one will suddenly find greater pleasure in what's beast-like. Sleep, eating, proper hygiene, exercise, even defecation all become acts of worshipping one's deeper nature. It is this carnality that nihilatry produces. Not an orderly and transcendent spirituality, but a primordial and worldly indulgence.

These have the appearance of numerous values, but they all stem from the same value. Expressing a love for experiencing the meaningless of this world. The key facet here, of course, is again experience. A love of nothingness leads to an unhindered love of everything on the way to that nothingness. In that sense, nihilatry is the worship of death through the enjoyment of life.

Fundamentally, nihilatry is not a spirituality or a philosophy. It's an art-form, with the individual's life as the canvas. It's a free-form expression of that individual's love of nothingness, in the same way art is an expression of anything.

It's also a dark art, of course, both literally and metaphorically. Literally, acceptance of the darkness after death and seeing the beauty in the nocturnal and macabre. Metaphorically, a practice shunned by orderly society, as well it should be. Most people need structure and authority, and want others to take care of them. They live instinctively, taking things as they come based off of feeling, rather than analyzing concepts intellectually and planning a course of action for the day that a choice must be made. Nihilatry is a rejection of the meaning in authority and a destruction of at least the part of such an institution that the practicing individual inhabits. In destroying emotional meaning and biases, it also relies heavily on rationality and critical thinking to pick up the slack.

Hence the adoption of the only political philosophy aligned with nihilatry, the Russian Nihilism (capitalized to distinguish it from existential or moral

nihilism) movement. Aptly named, it seeks the destruction of any organization or institution that seeks to force conformity or meaning onto society. It's a form of extreme anarchism, where the moral order that emerges in anarchy is likewise rejected as too constricting. Such a political philosophy, of course, is untenable should it become mainstream. The proponents themselves admit this, understanding that their goals are unachievable but striving to get as close to their ideal as possible regardless. In that way, they, too, distanced themselves from the meaning behind having a goal.

As such, it's a great model for externally active nihilism, and it's where the greatest artistry is found. No longer is the individual the canvas, but their community or their society becomes streaked by the hand of darkness, too. Perhaps for a time that lasts long after the individual has been forgotten, and their name leaving a lasting stain to profane history. I can think of no baser goal, and I admire the pure nihilism of it dearly.

The practical application of this form of Nihilism isn't necessarily mere destruction. It is a form of annihilation-ism, to be sure, but it operates more like a form of penetration testing or white-hat hacking. By finding vulnerabilities in the system, you end up building upon the stronger parts of it. On a personal level, Nihilism results in challenging dogma, judgment, and unhealthy attachments. It doesn't stop at just what's mainstream or traditional, but also applies this philosophy to counter-cultural movements just as well. This theoretically brings society closer to peace, because it dissolves the meaning found in division and the justifications behind hostility. It's freeing the world from the fetters it clings to. Unfortunately, not everyone is ready to let go, and so such a process will never be complete. World peace is ultimately unattainable, and all of the efforts you pour into achieving it will be eroded with time after your death.

Of course, you might be noticing the common thread of impermanence. Indeed, if there is any phrase that perfectly encapsulates nihilatry, it would be "mono no aware." This is the awareness of the temporary nature of not just existence, but any experience. One should love the experiences as they come and not cling to them, because clinging to them would give them more meaning than they ought to be given. Your life is a piece of art, and death is the signature. Fully internalized, one does not fear even torture, knowing that death will eventually release them from suffering. Past mistakes are learned from without chastising yourself for not knowing better. Guiltlessness,

fearlessness, and wisdom are the results of comprehending this phrase.

In the theme of enjoying experience, one might find it useful to hone their skills in a science, an art-form, a musical instrument, and a martial art. The disciplines with the widest applications for understanding are preferred, such as chemistry to biology, or physics to chemistry. You will also find that living healthy, pursuing novel experiences, and constantly refining your understanding of the world alongside the discipline of logic and critical thought will help you better navigate your environment and better experience meaningless in a wider variety of ways. Pushing yourself to your limits, especially in martial arts or information warfare, will help you gain a better control over your life in any direction that might better serve your purposes. This search for constant self-improvement can be raised to the degree of David Myatt's *Pathei-Mathos*, which I recommend. You should strive to be a nation unto yourself wherever possible.

Along with this, Machiavellianism is the natural result of an active nihilist. This is because, despite lacking values, it's important in many instances to pretend to have the same values as those around you. It's a matter of survival in many instances, and a necessity for obtaining your needs in others. Deception becomes quite integral to nihilatry, but as Machiavelli warns be careful to use it sparingly and only when absolutely necessary, otherwise you build up a reputation of being untrustworthy. At its core, this is only marginally less ethical than crypto-paganism, since it also grants the necessity of lying to achieve external active nihilism. But if you're practicing nihilatry, you shouldn't care about ethics, anyway. Rejecting ethics is sort of the point of the whole discipline.

However, Machiavellianism is slightly unfinished. Ethics aren't always just a show for other people. We are all part of a greater whole, and we depend on this greater whole. While the repercussions might not be immediately visible, destructive actions can easily destabilize you even if you aren't caught doing them. Machiavellianism in the workplace often leads to the Machiavellian blacklisted from the industry, or running the company to the ground along with the Machiavellian's career and salary. The closer-knit a group is, the less you should try to get away with anything in the dark because the more your foundations are built on the relationships with the others in the group.

These relationships have been known to mankind for a very long time.

They're part of what formed our original understanding of animism, and a focus on these relationships is partially what defines secular animism. This sort of animism would evolve into polytheism when important elements of our environment were grouped together, and this would evolve into polypantheism when our ancestors stopped mistaking the map for the territory and let go of literalist beliefs. In other words, they saw the world as composed of a number of relationships between different things. Too hot and you burn yourself, too cold and you freeze yourself, but harmonize both and you have livable conditions. This thinking could apply to basically everything, because it's an obvious and fundamental truth about reality.

Which makes monotheism quite silly, with its creation of false Gods and its rejection of the obvious plurality of our universe. Even if there were one God, he would only be understandable in parts due to the sheer amount of things that are a part of him. As such, practical polytheism would still be preferred. Except there's no reason yet to believe in God or Gods in this sense, outside of the pantheistic one. I'm getting a bit ahead of myself here, but it's important to point out that monotheism contradicts reality.

Monotheism, might I point out, has an impotent God. It's a God that requires prophets to speak to its people, yet still leaves them divided and confused. It's a God that needs man to fight wars on its behalf, and to censor disagreement despite its "truth" supposedly being self-evident. It creates Imperial Cults around popes and prophets and mediums, because it's necessary to restrict one's view of the plurality of existence to have an absolute meaning. In general, monotheism is seen as an imperialistic corruption of polytheism created by dogmatic men to demand conversion and justify war.

Monotheism is not the "natural evolution" of religion. It's one that was forced upon it by men, who diluted the waters with superstition. Might I add that Catholics still pray to Saints and angels, recognizing the need for practicing plurality, but desecrate these beings as "baser" than a so-called Supreme God? A God that, might I remind you, is really three different divinities despite the Catholics attempt to define the tritheism out of existence with word games. Even in Islam, there is veneration and the occult use of angels.

I'm not claiming that polytheistic Gods exist. Neither am I claiming that

they don't. I'm advocating for polypantheism as a philosophy to better grasp an understanding of yourself and the world around you. Not with a single supreme God, but with many supreme Gods who are all equal in power and tend toward natural balance and harmony with one another. That's just thermodynamics and homeostasis, maybe with a bit of virtue ethics, and not necessarily anything metaphysical or supernatural. It's why Hinduism and Shintoism are accepting of atheists. The Gods they work with are emergent properties of the relationship between mankind and the world around us; they're psychological or spiritual echoes. Gods are, ultimately, the portraits our mind makes of different facets of the universe.

This philosophical model is one that comes naturally and intuitively to the minds of man, which is why I've chosen it. Due to its psychological relevance and ease of spontaneous understanding, this model helps comprehend abstract concepts. Perhaps it isn't the best approach to understand everything, but for the purposes of Nihilatry and Diabolatry it's the one that has the most already-existing material. I think polypantheistic animism is inseparable from the work that follows.

I have one final note before I end the chapter. In occultism and esotericism, great importance is placed on mentors keeping their tradition. Part of this is because, with works such as this one with a wide room for error, you need somebody who understands the work on a deeper level to correct your misunderstandings and misinterpretations. I've seen the simplest of phrases taken out of context and distorted by careful solitary practitioners. So, too, have I seen the ever-present problem of misunderstanding philosophies become a point of serious contention in discussion. I can only apologize that such a discrepancy in communication exists. While I've tried my best to mitigate it and will continue to attack it in subsequent works, I know that it will never truly be eradicated.

CHAPTER 2: MAGIC

There have been a ton of ways of defining magic throughout the years. I will give mine.

Magic is the art of using magical thinking to achieve a practical end. Through this, we can divide it into two sections. Low magic or stage magic involves mesmerism, hypnosis, charisma, and social tricks with the aim of manipulating the minds of others. High magic or mysticism involves meditation, prayer, and occult ceremony with the aim of manipulating your own mind.

It should be noted that there need not be any supernaturality to magic. Actually, I think the supernaturality is frivolous. Even the highest magi of occultism that I have spoken to have never shown evidence of the supernaturality of magic, only given as much evidence as a Protestant might for the power of prayer. That is, mostly placebo, selection bias, confirmation bias, apophenia, and the Baader-Meinhof phenomenon. Nonetheless, purposefully evoking Baader-Meinhof and placebo by using rituals is still useful. Placebo is still an effect, and Baader-Meinhof can make you spot opportunities easier.

This is not to say that you should reject any evidence of the supernaturality of magic, but merely an observation that there isn't any and probably never will be. The supernaturality isn't the point. I would even argue that asking whether Gods exist or not is as unanswerable as asking whether a painting of

a pipe is a pipe. On one hand, no, it's a painting. On the other hand, yes, the painting clearly is of a pipe. Gods are just our internal paintings of the larger world, and so they can't really be said to "really exist" one way or the other. If each of our experiences with the Gods is actually with some transcendent or supernatural figure, that doesn't change the nature of the work all that much, and neither does physicalism. I think it's better to withhold a belief in their transcendent, objective existence until a significant burden of proof is overcome. Most practitioners accept this transcendent supernaturalism with too little evidence, and need a better understanding of scientific inquiry and inductive reasoning before jumping to conclusions about counter-intuitive results.

This book will revolve mostly around high magic, and its end goal of self-actualization and wisdom. Wisdom is a state of acceptance, peace, and non-attachment that can be gained through nihilatry. Now, of course the tricks used here for high magic are the same as those used by occultists, but be under no delusion of their source. The results of high magic are mostly due to flaws in your mind that can be taken advantage of, but this can lead to some crazy results like seeing physical demons appear during evocation. Don't worry, it's safe; you aren't losing your sanity. You're just learning to do weird things with your brain. Psychologists have known about these mystical experiences for quite some time.

Magic isn't strictly speaking entirely necessary to achieve the stated goal, but it helps enormously. In fact, it's so helpful in the pursuit, that traditionally it's been inseparable from ceremonial systems. If something here doesn't work for you, you can bet that there's some esoteric system out there that will work better. This is what works for me, though, and hopefully you can get something out of it. I know that when I say that it's just going to give people license to dismiss my work without understanding it, but that's a loss that I'll have to take.

It's also worth noting that my background isn't in psychology. I'm writing from the perspective of a magician. "Psychological" here is really just a carnal version of spirituality. Spirit and mind often use the same word in ancient cultures, which makes spirituality essentially a form of self-exploration in many mystical traditions. I don't claim that my methods are tested or proven by psychologists, the model in this book is philosophical and hypothetical, drenched in my experience of what's worked for me and other people that I've

known. In the future, I seek to remedy this by working alongside anomalistic psychologists, archetypal hypnotherapists, and mesmerists, but for now the work is mainly rooted in occult spirituality. As such, I might misuse some terminology, but I do intend to rectify this in future works.

While magic is helpful, it also feels rather natural when practiced. For many people, magic is an expression of spirituality, and there really is power to that. I think most magicians find the art-form of neuro-mysticism to be compellingly beautiful in a way that can only be experienced. It's a very different way of approaching the world, and can be very fulfilling on a deep level. There are also magicians that just like to "have fun" pretending to talk to ghosts, but even serious practitioners will tell you that that's not magic. It might seem like an odd distinction, but one is genuinely useful and intellectually stimulating while the other is more like a hobby that requires you to turn your brain off.

However, there are two fundamental parts to making magic of any kind work. That's faith and susceptibility. If you can't suspend your disbelief during a ritual, it won't be as effective. That's because the placebo effect requires belief to work. The latter half isn't one that can be helped, as far as I know, but there are a few dirty tricks I can cover that make rituals more effective for anyone.

I will briefly go over my 9 rules of magical thinking, which I formed from my time working with occultists, witches, priests, and folk magicians. These are found pretty universally across the board:

1. Animism

This is at the core of all religion. Religion springs mainly from over-active agency detection and, at higher points, ego dissolution. The river dried up to spite you. The rain doesn't want to play with the children because it's insecure and needs you to sing about how great it is before it's comfortable coming back around. Then the rain and cloud and sky spirits merged and became one god. Then all of the Gods merged and became one God.

I would argue that the later merging is a total bastardization, and an affront to magic as a whole. Even Christian wizards spoke about the "spirit of salt" in texts like the Greater Key of Solomon. When Richard Dawkins talks about evolution, sometimes he slips up into describing it in human terms.

When you put faces and names on your keys or your bag, most people are more likely to remember where they put them. Our mind is naturally built for social interaction and relationships. It's easier to understand the seasons when it's anthropomorphized as a dying-and-rising god, since that puts it into human terms that are more intuitive.

This never goes away, and it's something our minds will probably continue to fall into for awhile. It's a natural misstep of thought that can be exploited. Either by a Catholic Priest conning money out of his parish, or a magician using it to remember where they parked.

However, animism is also a philosophy that focuses on your relationship with abstract groups, animals, and even inanimate objects. This helps you understand your relationship with your environment, and reveals how everything is ultimately connected. No man is an island, after all. Indeed, in many "animistic" cultures, they have no concept of the supernatural and might even be seen as speaking poetically or allegorically. As such, it's sometimes not a cognitive bias at all but a different way of approaching the world.

In this philosophical sense, everything is a part of the whole. Every speck of dust, every grain of sand, every cloud or blade of grass, together make up our experience. If you read this and think that's an obvious fact of reality, then you're taking this fact for granted and fail to fully comprehend its implications. This is why some might say that every speck of dust houses its own spirit that's a part of God, since that language better illustrates the interconnectedness this approach implies. It also leads to a deeper appreciation of the world, with a child-like wonder to the beauty of the smallest details, and an understanding of the importance of environmentalism. It's similar to pantheism, but with God replaced by the concept of harmony or peace between disparate elements that the individual practitioner represents instead of some ultimate authority.

2. Sympathetic magic

Animism and sympathetic magic share the same basic premise. They're a misuse of the mind's natural tendency towards mind/body dualism, resulting in essentialism. It's mistaking the map for the territory, which is an informal fallacy, but again it's one that's easy to slip into. However, even people that don't believe in magic or luck do this.

There are plenty of atheists who would pay more money to have Richard Dawkins sign their copy of the God Delusion than they would for a perfect forgery, as if Dawkins imbues some of his essence into the book when he signs it.

Furthermore, in social engineering, it's a classic trick to dress like an authority figure. Wear scrubs if you want to infiltrate a hospital. People also trust salesmen with better hygiene and closer-fitting clothes. This is an essentialism that we do all the time. It's not just "primitive" men burning straw effigies of witches.

This likely comes partially from the human tendency towards sentiment, and it's why people with reduced affect like schizoids and psychopaths are less affected by this particular bias. They still aren't immune to it, though. This is a fundamental issue with how our brains evolved and it affects everyone in our species.

3. Synchronicity

I already mentioned that most magicians see their work "manifest through synchronicity." This does not mean that they control some sort of supernatural power, and is often based on flawed, unrepeatable anecdotes that come from selection bias, confirmation bias, and apophenia/pareidolia. The Skinner box shows elegantly how these elaborate rituals form over time, as well as many other superstitions that go into traditional ceremonial magick. However, oddly enough, that doesn't make synchronicity useless. Quite the opposite.

While in low magic, synchronicity can be used to make cultists believe in the power of their leader, in high magic it serves a much better function. You may know how useless and broad tarot card readings are, and I'm sorry to say that they're even less accurate in occultism due to the sheer number of symbols associated with each one. Nonetheless, in spiritual consulting services these cards are often used for something more important. Your brain autofills the data based on what you already feel and know.

For instance, somebody might wonder if they should take a job offer and see that the time is 3:33. This number is associated with their primary deity, Isa, and the individual interprets it as a sign to take the job. Well, that's

ill-advised, but keep in mind that they could have easily interpreted the number to be Isa warning them not to take the job. They already felt like they should, the number just granted them insight.

This is the real power of synchronicity. It's a direct line to your unconscious mind and your Shadow.

4. Equivalent Exchange/Karma

The human conscience is silly. Not only does it believe in moral values, it sees them as objective. Often, it raises personal opinions to the same level as ethical stances. Gay people make me uncomfortable, so they're wrong, and God agrees!

Yet this is also the foundation of economics. Imaginary values ascribed to physical things, with the value asserted to be objective. Or the classic logic of "I'm not a serial killer who drives like a jerk, so I'm a good person." At some point, Hell became a place for the worst of the worst, rather than Heaven being the place for the best of the best, because people want to feel good about themselves without doing anything.

If there's no justice in this world, there ought to be justice in the next! Otherwise, this world doesn't conform to my sense of justice and that would make me really mad!

The use of this line of thinking in magic is rather simple. Sacrifices can be done to give an illusion of control. Blood magic is traditionally incredibly effective because it feels important. So if you're having trouble believing in a magic ritual, you can shed a drop of blood or burn some expensive incense to make it feel like you aren't "cheating the system." At the very least, it pushes you into the sunken cost fallacy and fabricates belief for you.

Unfortunately, this has also been the mindset behind scapegoats and asceticism. I would recommend that you don't take this line of thought to its extremes, and seek to invalidate it by better internalizing nihilism. This really only works as far as you still have parts of you with some sort of values or meaning, and that's something you should be working to get rid of in this system I'm outlining. So you should really only use these values with the intent to lose them. Practically, however, I doubt that all value will ever fully be destroyed and the whole process is meant to take a lifetime of improvement.

However, in some mystical interpretations of karma, it's merely the natural effect of consequence when you ignore how things are inter-connected. For instance, if you saw the leg off of a table to give the table top something to hold, the entire table becomes unstable and might even collapse. This relates to the Machiavellians I mentioned in the first chapter. This sort of karma is seen as going against "the whole" to serve "the one" without recognizing the one's dependency on the well-being of the whole, and it's again not an irrational philosophy.

5. Otherworld/Afterlife

What happens when we die?

Well, we probably already know that. Abaddon throws us into the lake of fire and we're destroyed for eternity. Or, in less allegorical terms, we have a peaceful, dreamless sleep called oblivion.

But the afterlife is important in magic as a place to bring spirits from and send them to. It's also important in astral travel or vision journeys, which I will cover later in this book. This is where the idea of Hell as a universal Underworld becomes important.

The afterlife also instructs us on our place in the universe and how to behave while we're alive. Well, both Hell and eternal oblivion tell us that our place is insignificant and nothing we do in life will substantially change our fate. While this may seem fatalistic at first, it's actually rather freeing when you understand that it implies a lack of cosmic consequence. Consequences are limited to the observable, natural results of your actions.

6. Spiritual contact

Along with dualism, there seems to be a running belief that one can contact these "forces" or "spirits" through proper ritual. This does work, and it can be recreated in the sane. However, mystical experiences and trance are now understood to be perfectly natural mechanisms that don't rely on the existence of external entities.

Even knowing that the spirits spoken to aren't necessarily real, one can still gain a lot of merit from talking to them. This is the crux of archetypal

hypnotherapy, where trance is induced in order to work with several figures represented in the psyche. That is, essentially, what Gods and spirits are. They serve as personifications and archetypes that inform esoteric readings of myths, even if the original myths themselves were meant literally. You can even do this with something like Star Wars or Harry Potter, although it would be more difficult since you would have to invent the path yourself.

Again, this is something even atheists do. You will catch scientists speculating on how historical figures would view new discoveries, for instance. This sort of hypothetical thought experiment is exactly what "spiritual contact" excels at. It directly forces you to approach a subject from a new perspective. Like the rest of the high magic in this book, it serves as a great method for introspective meditation to gain insight.

That said, during ritual, one must treat the entity they're working with as truly external. This externalization helps it come up with responses that "you" would never think of. It also works great in prayer, due to the placebo effect. If you pray for strength or patience with the proper focus, which I will go into later in this work, then you will receive that strength of will or patience.

7. Enchantment

This one goes hand-in-hand with animism. The difference is that, with enchantment, you can manipulate the essences of objects. These essences being nothing more than an abstract label we place on them, this seems from the outset to be quite easy, but the process can be deceptively difficult. It can be quite hard to fully believe in and internalize a change to the essence of something.

In therapy, and in mystical traditions, the use of visualization is often employed to help this process along. This can be used in the same way as prayer, though to less effect, but it's real use comes in changing your perspective of the environment. Talismans and amulets can help serve as pneumatic devices to reassure your capability, or to help put you in a specific mindset.

Rooms and spaces are particularly ripe for the necessity of enchantment. Aside from sleep pollution, there are countless stories of people needing specific "spaces" to keep them in a certain mindset. This is because your sense of space and your memory are both governed by your hippocampus. These

associations can be rewritten with enchantment, but it's also a fact of our mind's natural tendency towards an abstract belief in "energy" or "essences" to keep in mind when making rooms for one's home. There's a reason why studies aren't built into dining rooms or living rooms very often.

8. Faith

This is likely the hardest one, but once you figure out how to suspend your disbelief it becomes much easier. Belief, or faith, is the cornerstone of suggestibility to trance and directly determines how effective a placebo is. For some people, the esoteric rituals in this book are things they already subconsciously have some amount of belief or superstition about that can't be fully drowned out by their skepticism. For others, they simply don't have any beliefs that can be manipulated by suggestion or placebo, and these guys will just never be able to do advanced high magic. Sorry, but you're free to use the similar methods in meditation to get the same results; it's just going to take longer for you.

Again, total unshattered belief isn't always necessary. It makes rituals more effective, but sometimes all that's needed is the temporary suspension of disbelief during the ritual. There's a reason Anton LaVey called his magic room the "intellectual decompression chamber." Once you leave, and even before going in, you're free and encouraged to be a skeptical free-thinker. Inside, however, such inclinations would undermine the process.

9. Will

Will has a lot of different definitions and connotations depending on the esoteric school that you follow. In Thelema, for instance, Will is defined as your "divine purpose" or your "deepest passion." This is only sort of what I mean here.

Will in this context is the opposite of desire, because it's active rather than passive. It's forcing what you want to come to you, without thinking about wanting it. This overlaps with faith in that it comes with the implicit belief that what you're doing is actually going to work when you do it. It also overlaps with enchantment, because it's willing something to happen through mental effort.

This is the hardest part of the 9 rules of magic to define, but it's the most important. Will is similar to the feeling of flow in that it's tapped into. It's

Nihilatry

almost an automatic, unconsciously-driven action.

CHAPTER 3: THE DEVIL AND HELL

Yetzer Hara. Angra Mainyu. The godless impulse. The Devil is a personified expression of evil in various religions, often the ruler of the Underworld or borrowing imagery of an Underworld. Yet, the Underworld itself is often not a place of torment until the Devil has lost His respect in the main religion. Satan Himself was once Satanael Ha-Mawt, the adversarial angel of death, and the word "Hell" was merely a Germanic word for the Underworld applied to the Jewish concept of Sheol which was much the same.

Christianity describes Hell as the "outer darkness" and the "abode of the dead." The fire and brimstone place of torment is sometimes seen to be an invention of the Catholic Church, as both the Orthodox and Gnostic sects would tell you. Biblical scripture defines Hell as a place of torment, not necessarily of fire despite using the fires of Gehenna as an allegory; more likely, the torment is the separation from Eloah and the banishment to isolation. The Devil Himself in later iconography and literature is inspired by pagan Underworld deities who, while stern and fearsome, were not always seen as wholly evil. Pagan Underworlds like Hel and Hades made their way into the Bible, and were originally gloomy and melancholy rather than torturous.

I could also write of Exu and Supay here, as I feel they exemplify the form of this fearsome yet not fully inhospitable devil. An antagonistic and deceptive force of worldly darkness, yet not to such a degree that He cannot be worked

with. When He is, it is almost always for worldly attainment, curses, and necromancy. The last of which makes sense when you keep in mind how closely the Devil and Hell are. In fact, in Ancient Greece, Hell and the Devil shared the same name and were often regarded as the same being: Hades.

So, and I do hope this precursory glance at history has convinced you, the Devil is closely related to death and darkness. Why is this important? It reveals the very nature of the "evil" that the Devil lords over. This is not a supernatural evil, but a very present and natural one. The Devil represents what that culture seeks to repress. It is really that simple. His association with death and darkness is because these are things that humans evolved to fear, nothing more. That is also why he's often seen in a ditheism with God or godly action.

In that sense, the Devil is a champion of the Jungian Shadow. Which could be associated with antisocial behavior and criminality, but it also leads to positive deviance and self-acceptance when approached properly. There is a reason Samael and Hades were both seen as having their place. The Devil, as a trickster, forces us to take a hard look at what we try to conceal. For this reason, he can be seen as Lucifer, illuminating the very darkness he springs from to those ready to receive His wisdom.

While this is quite a sporadic introduction, it's absolute paramount that this link is understood. The Devil as a symbol of rebellion becomes painfully clear, but more-so is the link between Him and nihilism. He is the harsh reality of death, and the meaninglessness that modern "nihilists" attempt to suppress by constructing relative values to patch over the hole created by their insight. This understanding primes us to understand Him in a more occult sense, and will prepare us for the whole of our work.

Eliphas Levi saw Baphomet as a symbol for the Universal Agent and the god Pan in a pantheistic sense; he viewed Baphomet as misunderstood for Satan by lesser men. Aleister Crowley saw the Devil as misunderstood, and revealed as Baphomet when approached with reverence; Baphomet who represented balance. Ben Kadosh viewed the Devil as Pan and Baphomet, but embraced Him equally as Lucifer. Sufis view Shaitan as an important tester, and some even praise Him for teaching them. All of these make sense when the Devil is seen as a synonym for the Shadow. After all, He is not just the personal Shadow, but the societal and spiritual one. He is the profane.

As both the personal and the societal shadow, the Devil represents a constant challenge. This destructive and argumentative nature is not merely sadistic. Like pressure turns coal into diamond, hardship forces weakness to strengthen. By denying meaning, acceptance is championed. He seeks to test both the individual and the society as a whole. On an individual level, this is nihilism; that which philosophy represses, thus the name Yetzer Hara or godless impulse. On a spiritual level, it is carnality; that which religion represses, thus the name Behemoth or beast. On a political level, it is Nihilism; that which organization and government opposes, thus the name Belial or lawlessness.

And so it is that Satan becomes the spitting image of Nihilatry. However, do not mistake Him for a disembodied spirit. Neither should you anthropomorphize Him, giving Him preferences or concrete form. He is a personification of the forces of darkness inside each and every one of us. The precise way He expresses Himself will be different according to each individual and society. While I have given the universals here, notice that they are quite general. This is because Satan is a symbol like Uncle Sam, meant to encapsulate the spirit of Nihilatry or Satanism as a sort of mascot. He is in that sense the spirit of nihilism, or more accurately the spirit of the forbidden knowledge kept by the Shadow.

Now you know what is meant when it's said that Satan is the lord of demons. He is the growth we gain through hardship, and of questioning ourselves. He is the wisdom found by those who learn from being deceived. He is the discipline gained by those who, lacking it, were forced to learn it through their troubles. He's the one who sends us our inner demons to overcome, accept, and grow through. As I write these things, it should be apparent that they are allegory, with Satan as the personification of the Shadow. For, at the end of the day, you are alone with yourself and not likely in the company of spirits.

Again, the Shadow is of great importance in nihilatry. When you're stripping yourself of meaning, you're dissolving your Superego and your Persona to make way for the Id and Shadow. You become more in-tune with your subconscious, revealing forbidden knowledge about yourself that was long repressed by constrictive meaning. In many ways, that makes Satan the gateway to nihilatry. Which, coincidentally, is a perspective echoed in

Qliphothic Kabbalah; Satan is the last ruler between our world and the Void or Kaos. Kaos here means something very similar to that "universal light" mentioned by Levi, as the unrestrained darkness that has not been formed or restricted through the language of meaning.

Yet, as you dive into the darkest recesses of your mind, be careful not to be fully corrupted. For the Devil is a great tempter of man, and His demons are often deceitful. These lies should challenge your knowledge and force growth when approached properly. You are not to become Satan, but gain lordship over your own personal Hell by knowing Him. You should not join your demons, but master them. There is a reason "Satan" translates as "adversary" and "Devil" translates as "slanderer." Your Shadow will show you alternate perspectives of yourself and the world around you, but it's up to you to decide whether these perspectives have merit. Choose wisely, or you might cast yourself into delusion and self-destruction.

So, then, what use is the concept of Hell?

Hell is the place things go when they are repressed. While Satan is the personification, Hell is the worldification. It's where the minds of the dead go when they aren't around anymore. It's where dreams go, when they're forgotten. It's where lost things are held until they're found. It is limbo or purgatory of a more permanent nature. It's the darkness the mother of an infant escapes to when she's out of sight, before the infant develops object permanence. It is, in essence, a mental filing cabinet for things that don't exist.

This is obviously an incredibly useful concept. Even without its use in magic, having a name for this intellectual filing cabinet helps you search through it. It becomes not just the realm of the unconscious mind, but a way to address subjective impressions of external objects. It functions a lot like a mind palace in this way. Indeed, chaotes use what they call their "pocket dimension" and tulpamancers use what they call their "wonderland" to similar effects.

And, keeping in tone with the theme that Hell is the Underworld, most Underworlds have 7 gates to enter them. You see this in Shinism, Hellenist Paleopaganism, Voodoo, and more. Likewise, here are the 7 demons, along with a personification of a certain aspect of the Shadow. These also correspond to the 7 Hells in 10 Places found in The Temple of the Black

Light, and the Hebdomadry taught by the Order of Nine Angles, but these correspondences aren't necessary to understand this system. We're going to be working with these 7 in the context of internal alchemy, with the corresponding demons from Agrippa listed next to them. The last name is the corresponding shayateen from sihr.

1. Satan, the Underworld. Gold/Sol, Sorath. Al-Mudhib Abu Said.
2. Qayin, Death. Tin/Jupiter, Hismael. Al-Tayyar.
3. Belphegor, Necromancy. Lead/Saturn, Zazel. Maimun Abu Nuh.
4. Eurynomos, Decay. Copper/Venus, Kedemel. Abu Hasan Zawba.
5. Balberith, Dying. Quicksilver/Mercury, Doni. Barqan Abu al-Adjayb.
6. Mastema, Imprecation. Iron/Mars, Barzabal. Malik al-Ahmar.
7. Babael, Graves. Silver/Luna, Hashmodai. Abu al-Nur.

Alongside these planets, there are also the elemental demons and their correspondences listed in the *Ars Goetia*. The elements here are listed in chronological order. At the end is the kingdom of djinn, to be used similar to Paracelsus's elementals.

1. Goap. South, Inflexible Division. Fire. Ifrit.
2. Inflexibility. Dry. Autumn Equinox.
3. Corson. West, Inflexible Union. Earth. Shabah.
4. Union. Cool. Winter Solstice.
5. Ziminiar. North. Flexible Union. Water. Marid.
6. Flexibility. Moist. Spring Equinox.
7. Amaimon. East, Flexible Division.
8. Division. Warm. Summer Solstice. Air. Waswas.

The elements are developed from two poles, the Inflexible-Flexible pole and the Union-Division pole, symbolized by Moist-Dry and Cool-Warm respectively. Warmth symbolizes division through the process of evaporation, and coolness makes things more compact like water into ice. Dry things tend to be brittle and inflexible, whereas moist things like mud or water take the shape of their container. These are rudimentary symbols for the abstract concepts, though, and mostly serve as allegorical examples of what sort of concepts the poles are referring to.

The elements themselves are composed of balances between these poles. Fire is a balance between inflexibility and division, or the archetypal

"unstoppable force." Earth is the "unmovable object" because it's inflexible but acts to unify. Both share stubbornness. However, the more stubborn fire becomes, the more its division becomes union because its focus shifts from dividing things to maintaining its stubbornness.

That's why fire passes through dryness to become earth. A similar process explains each of the other elements, but let's focus on this process of fire to earth a bit more to really understand what's taking place. This obviously isn't the same as the physical transformation it's symbolically associated with, as later alchemists would misunderstand in their attempts to create medicine from these elements. This is an abstract association between archetypes.

The elements are often symbolized by a pentagram. If you draw an inverted pentagram and label each point as you come to it in order of the elements on this list, you have earth at the top right, water at the left, air at the right, and fire at the top left, then you end up back where you started. This fifth point often represents Kaos or spirit, the darkness from which everything came from and everything returns to. The process of drawing from any point towards the next point in this sequence is used for invoking that element when there's a deficiency, whereas drawing the element backwards (such as drawing from the right to the left rather than from the right to the top left) is used for banishing an excess of that element. The circle is to balance out the straight lines, and can represent equality between all five points.

A lot of symbolism has been ascribed to the pentagram. Its lines are said to represent the polarities themselves since they span between the elements, and the pentagram is seen as a mystical inversion of the natural pentagon. If its point is down, that's a drudenfuss and used for protection. Or the entire pentagram is a fairy star that works as protection, regardless of where it points. Sometimes the downwards point represents materialism, sorcery, or the rejection of the divine. The circle might represent cyclical existence, like an ouroboros, reminding us of the process of mystical change. Or maybe it represents an egg, the substance which all points emanate from or the life the properly balanced elements create. There's a lot of conflicting and retroactive symbolism to it, but in this context the downwards point represents harmony in Nihilism, the circle represents both equality and eternal change, and the lines represent the polarities that balance the elements with one another. You could make the pentagram a scapegoat and the circle a snake; as animals they

symbolize the carnal and material nature of Nihilatry, whereas individually the scapegoat represents our subconscious repression and the snake shedding its skin or eating its tail is another symbol of cyclical rebirth.

In the end, this whole system is about balance. Each of the elements represents a pure extreme, but they all blend into one another. That's why only the elements have demons associated with them, and the polarities are left without hard correspondences. The polarities serve to illustrate what the elemental archetypes have in common, and how to use these similarities to slide from one polarity to another. The real transformation between fire to earth is that if you're being too aggressively divisive, focusing on grounding yourself is the first step to finding harmony.

It's not the only system that works. The dualities that the elements are formed from aren't the only polarities that exist, or even what all other dualities are based on. However, these two polarities are based on one single dualism: Active vs Passive, symbolized as Solar vs Lunar or Male vs Female. The flexible-unflexible is the passive polarity, and the union-division is the active polarity.

This isn't top-down, however. Passivity isn't ranked only in how flexible you are, although that is a good rule of thumb for understanding something's passive nature. Instead, the dualism is emergent from the underlying elements. It's bottom-up. The relationship between being extremely flexible and extremely inflexible is a passive one; it's what they have in common and it's how they're grouped together. They aren't lower aspects of passivity, but passivity is an aspect of flexibility.

Which is just a long-winded way of reiterating that the system is polypantheistic. The elements aren't aspects of God, they're separate Gods. The higher aspects are, likewise, different Gods. In this instance, you could call the Passive and Active elements Graves and the Underworld taking from the planetary correspondences. Graves are where the body passively lies, the Underworld is where the spirit actively lives on in the memories of those who knew the body in life. That is, however, a symbolic correspondence and not to be confused for being the same as the Active vs Passive duality.

While these polarities exist as forces, they are abstract concepts that group the underlying archetypes. They serve as the "whole" that all individuals make

up, rather than a God that everything is an emanation of. Gods themselves are just abstractions of archetypes in our psychology; concepts like flexibility and inflexibility are labels we made to apply to patterns we see in the world around us or in our mentality. This is what it means to be polypanteistic.

If you need a name for the Active vs Passive duality, the names are traditionally Samael for the active and Lilith for the passive. In a way, Samael and Lilith's union is supported by the harmony of Goap with Ziminari and Amaimon with Corson. It should be noted, however, that these are symbolic marriages and not necessarily literal ones. Again, we are working with abstract forces that are being personified, not humans or anthropomorphic spirits.

Which means that these names themselves are just a few of many. You could just as easily call each god by its element. The names chosen here merely illustrate their unconscious nature, and using the names of demons from demonology keeps the system unified through the few pagan relics that have survived under Abrahamic religion. The names might be of the demonization of very different pagan Gods, but they serve as a direct line to the original pagan nature of this system. Even in demonology, demons are seen as worldly, idolatrous, and supporting polytheism and sorcery. They're a great fit for the Hermetic system.

There is also the trinity, or the three aspects of purity:

1. Salt, or thought. This is perception and analysis specifically. It is represented by Behemoth. It's related to your superego. It is a combination of how a thing relates to itself and how it relates to the outside world.
2. Mercury, or mind. This refers to intuition and emotion, as well as self-knowledge and introspection. It is represented by Ahriman or Yetzer Hara. This is your mind as-is. It's related to your ego. It is a combination of a thing-as-it-is and how it relates to itself.
3. Sulfur, or consciousness. This refers to your underlying nature as a part of the whole, your subconscious, and the parts of you that exist as is. It is represented by Leviathan. It's related to your id. It is pure thing-as-is.

All three of these lists of demons are technically different systems, and throughout the thousands of years that alchemy has existed they have had a wide variety of changes and interpretations. This is just one of several systems of Hermetic alchemy that have existed. These things aren't the exact science that modern occultists would have you believe. Nonetheless, they do share

common elements.

The foremost of which is the belief in the golden mean. This was quite a mainstream view in ancient Greece, from Plato to Aristotle to Socrates. The golden mean was traditionally applied to polarities, and the Platonism and Pythagoreanism mixing with Hermeticism is where we see the traditional four elements composed as polarities of dual polarities. This goes deeper into virtue ethics and has a modern equivalent in the purely mathematical concept of optimization. Which is a long way of saying that each of these systems is meant to be taken in full; every archetype listed in one of these three approaches serves to balance out the others.

One might also wish to balance the system out with ancestral paganism, Hinduism, Shintoism, or even Persian paganism given its focus on djinn. These all might add some light to the overall symbols of darkness found in this work. Ram Swarup has written how Hinduism can serve as a guide for getting rid of monotheistic thought, and Shintoism is one of the best examples of a surviving animistic system along the same lines as Hermeticism. Ancestral Paganism works double with devil worship because of the association of the Devil with the Underworld and the spirits of the dead.

If you do practice Polytheistic Reconstructionism and merge it with this work, I would look into how the Greeks and Romans syncretized your pagan tradition with their own Gods. Hermeticism is fundamentally Graeco-Roman, so this provides a traditional method of working with those other pantheons. There are also a variety of different Gods that the Greeks said corresponded to the elements, although a full discussion on Hellenistic Hermeticism would take another book to fill. There are better resources on that elsewhere. I've used references with sihr because it's traditionally considered a form of devil-worship, and Islam is becoming one of the largest authoritarian threats in religion.

Fundamentally, the system is about the forces behind the names, and not the names themselves. Contrary to popular occult belief, names don't have some sort of supernatural essence, and I think that's quite apparent with even a brief look at history. The names are merely a guidepost to lead you back to these archetypal concepts. Whether it's Satan, Sorath, or Helios, the end result is the same.

However, as mentioned, these names were chosen to challenge the individual. Demons aren't necessarily all friendly, and it's best to approach them as a kind of enemy that forces you to grow through the same process of annihilation that the Russian Nihilist Movement was popularized for. They're destructive, not additive. That's the point of this work, but if you need figures to act as symbolic light and protect you from being totally destroyed by demons that's up to you. It's probably a good idea, because focusing too much on destruction is unhealthy and can lead to some dark places. Look at how the Temple of Black Light fetishizes hatred and suicide, for instance.

That's not to scare you, or to make you think demons are trying to ruin your life. It's just that you're working with the darkest parts of your mind, and that can be destabilizing. Especially if you have a mental illness, the darkness of nihilatry should be balanced out with something lighter and fluffier to stop you from descending too far into the abyss too quickly. This is a lifelong pursuit, there's no rush.

However, the danger of demons is kind of the point. Each one represents an unbalanced extreme that needs to be brought back down and harmonized within the greater whole. The unpleasantness that comes from them is due to their nature as extremes and their association with your unconscious mind. Overcoming them and taming them is merely a process of understanding the part they play in the greater picture and accepting them for what they are. This could also be viewed as each demon holding specific offices of temptation, where Ziminari isn't an elemental but a ruthless sociopath literally Hell-bent on making you adopt the qualities of water to greater and greater extremes. In this approach, your relationships with demons are closer to managing co-workers that don't get along very well which makes it similar to a few approaches to Archetypal Psychology.

Either way, it's this recognition that imbalanced extremes are unpleasant that makes working with seemingly monstrous and malevolent creatures actually incredibly transformative. Venerate them in pairs or in groups to place a mental emphasis on harmony, balance, and relationships. This means that demons work as their own system of balance. Ziminari and Goap balance each other out, and can be worked with as a divine couple without the negative or adversarial baggage. At first, they might not get along very well, and even fight with each other. Eventually, though, you will learn to mediate their relationships between one another. The only exception to that rule

would be Pan-Baphomet, but that's a figure that needs a lot more explanation before we go into Them.

With the planets, each one has its own polarity already there. Satan and Sorath balance each other out, with Satan representing an excess of the solar archetype and Sorath representing a deficiency. In the original Agrippa, in the place of Satan was an angel that acted as an emanation of Eloah. However, this original system was not only monotheistic, but unbalanced in favor of Eloah. It makes more sense to balance demons with each other to maintain polytheism and avoid skewing the practitioner towards excess. The light of the day drowns out the stars, but the darkness of night brings an awe-inspiring starlight. The demons I have chosen here to replace the planetary angels were channeled by me, but they have a lot of synchronicity such as Satan being associated with the Ahrimanic expression of the Lesser Stone that would lend an air of legitimacy to them in traditional, supernatural superstitions.

It's also worth noting that the light and darkness I'm talking about here shouldn't be confused with Hermetic light and darkness. I'm using the contemporary terms. However, the demons themselves can be associated with either light or darkness. Traditionally, light is associated with division and darkness is associated with union. This makes Amaimon and Goap demons of light and Ziminiar and Corson demons of darkness. This is a symbolic association, showing that how light helps you distinguish things from each other but in darkness everything looks the same. Amaimon and Goap are still, in the context of Nihilatry, associated with the Jungian shadow; this is just where metaphors start to break down.

Some people would refer to black light, or dark light, or shadow flame, or black flame, or dark fire, or the light that leads to darkness, or the light born from darkness, or any other number of names and titles in other adversarial works to keep this symbolism consistent. I guess that works if you really need it, but I feel like it's more honest to leave the contradiction out in the open. That makes it very clear we aren't talking about literal things, but abstract concepts with different metaphors and allegories used to understand them. Demons aren't literally dark or light, that's just metaphorical language to describe them in different contexts. The reason these systems so often contradict one another is because they keep accidentally assuming the revealed, subjective, and metaphorical truths are objective supernatural reality rather than just an individual understanding. It's best to break that myth.

CHAPTER 4: GNOSTIC TRANCE

There is a type of trance that's sometimes credited to the Gnostics that involves a complete stilling of the mind and a hyperfocus on a specific concept. This is actually rather dangerous. Doing this daily can leave you with lasting damage and problems thinking, as I've personally had to learn the hard way. I am healing from the years of practice, but it's a slow and painful process. My mental faculties are slower than they used to be, and my ability to multitask has been greatly impaired. They should return to me eventually, but I'm not sure I will ever be quite as quick as I once was.

This process also has the habit of triggering dissociative or psychotic episodes, especially when done over a long period of time. It's often accompanied by headaches and trouble focusing. These results can be quite severe, so the meditation requires serious caution, discipline, and care. If you're predisposed to mental illnesses that can be worsened through dissociation or mild psychosis, I recommend practicing this form of trance as little as possible.

Luckily, these effects aren't immediate. It takes a lot of practice for most people to get to the point where these severe side-effects are even felt. You can practice this trance just enough to have control over it, and then only use it when absolutely needed. Technically, this state isn't even necessary, it's just a way of boosting the effects of your practice. It also comes in handy if you want to stop feeling certain emotions in a particular moment so that you can deal with your bottled-up feelings later when you have the time. Is that

healthy? I don't know.

From here on out, I'm going to refer to this particular type of trance as "void meditation." It's used particularly extensively by Buddhists, and is a part of the practice of zazen. It's also why monks have that sort of glassy and dreamlike look in their eyes, moving and responding to things slowly. It's like they're in a perpetual haze. To them, the peace that comes with such a dramatically altered state is to be venerated. I'll let you decide whether that's a path you want to go down or not.

Void meditation is mostly useful in sending a message to your unconscious mind marked as "very important." By holding concepts in your mind with such a singular focus, they drop into your unconscious mind when you move to a new one. This is why it's featured prominently in most occult ceremonies, and it's the missing link in a lot of rituals in grimoires because the author assumes the reader is already familiar with the proper technique. Again, it's rather dangerous, but it's used liberally within ceremonial magic. That's why so many beginner books in groups like the A.'.A.'. warn about over-exerting yourself.

There are a number of ways to do this. They all, essentially, boil down to practice. Practice focusing on something for about ten minutes, and every time you practice try to improve your focus. Breathwork and mantras are usually used as the focal point of the exercise, but you have to figure out how to do this mostly intuitively. There isn't really a guidebook that will tell you how to focus better, you just have to do it. You only really need to practice void meditation until you can reliably maintain it for around 15 minutes straight on-command, too much passed that and you start putting yourself at risk.

Afterwards, you ground yourself in your surroundings by trying to then expand your focus onto everything you see and hear and feel. Moving around and touching objects that are cold or warm helps re-adjust your spatial mind and your senses, but be careful if you don't fully return. Sometimes, it can take a week or so to really recover from a session, and in this period of time do not do void meditation again. Another thing that helps recover is moving from the void trance into a lesser trance, like watching TV, to sort of provide a stepping-stone out of the abyss.

Which leads to the flip-side of void meditation, and that's mindfulness meditation. Mindfulness meditation is really just the inversion of void meditation, where it focuses on everything outside of you rather than a single thing inside of you. The benefits and mechanisms of mindfulness meditation have been plastered over every healthy and fitness blog imaginable. They're a bit overstated, but it does help ground you when you're experiencing an altered state of consciousness or too much emotion. It also boosts your perception and environmental awareness, which can in turn help you be more aware of the body language and intonation of others. Proper mindfulness is also partially internal; all of the voices and thoughts you had to suppress and drown out in void meditation are now instead focused on in a process similar to waking up.

There's also deep thought, or introspective meditation. This is something I think many of us are familiar with, and perhaps the safest of these three meditations as long as you aren't driving and don't need to keep track of time. Just to keep the format going, this is when you have a train of thought that you get really into. It helps especially with critical thinking, because parts of your mind normally used to pay attention to your surroundings are instead in your mental landscape. Mind palaces and vision journeys are essentially a more intense version of deep thought, and can be used to organize your thinking to make it more efficient.

There is yet another type of meditation that's sort of a fusion between these three, and that's invocation. In invocation, you essentially gather all of the different examples of a concept as a way to better understand the concept. If you wanted to understand Ziminari, for instance, you might lay in a tub full of water with a blue bath bomb and your ear in a conch shell. By focusing on these items that are encompassed by the more abstract concept, you begin to comprehend how they relate to each other and gain a better understanding of elemental water. It takes focused introspection on both the concept and how it relates to each of its correspondences, but the process nonetheless leads to a more intuitive insight of something that might have just been an intellectual comprehension before the invocation.

Traditionally, this is what correspondence charts are for in Liber 777 or the Greater Key of Solomon. They help with invocation. Each correspondence helps the practitioner deepen their link to the concept. This is considered fairly remedial and well-known by even neophytes. Put in this context,

however, you can understand it as ultimately a form of meditation because that's what it is. It's just another altered state of consciousness.

Technically, I could end the entire book here. You have everything in these chapters to form my system for me. I'm not going to leave you with all of that work, though, since I'm already writing this book to elaborate on the system. What's important here is that we have a collection of ways of seeing the world and a method to better internalize it, and that's essentially all high magic is. It can be refined more specifically to help achieve certain goals, and while that can be extrapolated from everything I've written so far it would probably help to see what that looks like in action. Whichever way you cut it, however, you still need to practice all four of these forms of meditation until you can really get them down. It shouldn't take more than a couple of years.

CHAPTER 5: PRAYER AND CONSECRATION

From the meditations, more advanced forms of magic are possible. While meditation is in a gray zone as to whether it's truly magic or not, enchantment and charms are clearly the realm of magic. They're the subject of numerous fantasy worlds, but few fantasy stories are familiar with the actual processes that inspired these concepts. In all honesty, all of magic is a form of meditation at its core.

Before we get too far, we should look at intercessory prayer. This is the ability to gain something just by asking a deity for it. In this context, however, it's a clever use of auto-hypnosis to put yourself in a specific state. There are two primary ways of going about this. The first is similar to what we call "rubber duck debugging" in programming, and what many people mean when they say God gave them the answer. The second is a more involved process that alters your mindset and approach to better achieve your goal.

This first prayer, we can call it "insight prayer" for now, is quite simple. You pretend that you're talking to a deity that's involved with your particular problem, like Buer for health or Amaimon for studying, and you talk through your problem with them. As you explain the problem, oftentimes you find yourself having a better grasp on it and discover the solution in the process. Traditionally, this is started with asking the deity for insight, and upon your epiphany you thank them for it. In programming, a similar process is done with a rubber duck without the spiritual baggage, but by incorporating your spiritual philosophy it has the double bonus of helping you develop your

relationship with the archetypes and concepts underpinning your spirituality. This engagement becomes memorable, habitual, and even natural over time to the point of gaining intuitive insight.

The second prayer, we can call it "help prayer," is what you hear a lot of witches tell you when they explain why they do rituals rather than just pray for everything. They will tell you that prayer doesn't give you anything external, but it grants you the strength or the wisdom to get what you want yourself. It really does work, although again no supernatural element is necessary to explain the effects. This is slightly more complicated to pull off, but once you get the hang of it it's quite easy.

This type of prayer works best alongside invocation. You also want to wait until you "feel the presence" of your chosen deity or concept. As the chaotes have shown, this can also be done with a milk jug and doesn't have to be a deity, but some people prefer the more rigorous systems. Feeling the presence should be a lot like feeling somebody standing in the room with you or feeling watched. If you go into the invocation expecting this, and you're susceptible to suggestion, you will eventually feel it.

Once that external entity is felt that embodies the concept you're looking to adopt, say you're angry and you pray to Corson to help ground you, then focus only on imagining that request being filled using void meditation. When you achieve hyperfocus on that wish, pass it off to the deity. This is the ending of the prayer, normally accompanied by a magical charm like "Amen," "Xeper," or "Naamah." The act of speaking the word helps break off your focus, and is a way to visualize giving your wish to the deity.

Yes, that's a rather complicated process, but it's undertaken in many prayers. The reason for choosing a specific deity is pretty simple. If you pray to a god of stability for stability, or a god of flexibility to help accept a new change, then it adds an extra element of psychological relevance. That makes it easier to get the effect, intensifies it, and makes it come quicker. Adding elements of psychological relevance has shown to steeply increase the placebo effect in numerous studies, and that's what we're doing here. Belief and faith in what you're doing is also important, but some amount of the effect will be felt even if you don't rationally believe in the process because it's ultimately taking place deeper than your rational mind. This is actually a healthy process, because it's helping you live in harmony with and have more control over your

irrational instincts.

This is also used by "energy workers," meaning that there's not a fundamental need for a deity specifically. Energy workers normally latch onto specific concepts, which they call "energy" or "forces," and work with them instead of deities. Their process still involves feeling a presence, but it feels more like gaining an awareness of a stream of water flowing through you that represents a pure concept rather than feeling an actual figure. This emphasizes a more holistic, if slightly impersonal, approach to prayer and is closer to what's used by other forms of charms. Energy workers just tell the energy flowing through them what they would like it to do, rather than making requests of a deity. In this respect, "energy" and "force" really does have a pretty specific definition; it's just a concept that's perceived subjectively in an active, polypantheistic sense.

This "energy work" also allows you to manipulate your psychological associations with spaces and objects, and leads us into consecration. Visualization here is important, because it provides a bridging between your unconscious and conscious minds. Visualization acts as a medium for you to paint directly into your subconscious. It shouldn't be confused for just imagination, though. Visualization also comes with the belief that the visualized is "real" in some way, and there's a subjective attempt to project it "out" into the objective world.

Projecting it "out" into the world, and believing that you've done that, is actually pushing your projection into your subconscious mind similar to when we were praying to the deity. This works because you're letting go of the concept in your conscious mind, but believing that it continues on without your intentional involvement. The latter is what you do with memory and spatial awareness; it's the function of your subconscious mind. By having faith in your work, you're making it real on a deeper level.

An odd facet of this is that enchantments can sometimes be noticed by other magicians without them being told. It seems similar to the phenomena of shared dreams and shared hallucinations. The underlying cause of this is currently unknown. It doesn't seem to be reliably repeatable, but when it does happen it can be pretty weird. I hypothesize that it has more to do with how fake psychics begin to intuitively recognize patterns they don't consciously understand and begin to believe their own power, or some sort of extremely

subtle signaling through body language, but this is speculation on my part. We could just as easily discover that it really is supernatural, or at least something akin to the Jungian Collective Unconscious. It's better to not think too much about this without a way of rigorously testing your explanations, though.

Anyway, to elaborate on the process of enchantment, the general principles are quite simple. You take an object or a space, and then you imagine a particular "form" or "essence" that's attached to or overlapping with it. Then, you associate this energy with a concept you want to remove from the object. Maybe it's a book that causes you anxiety because it's involved in your schoolwork, so you visualize a dark brown smoke swirling around inside of the book. Then, you simply visualize that energy being removed from the object.

Our mind is filled to the brim with essentialism and dualism, because it's an easy way of dealing with abstraction. That's what makes something so simple work effectively. It works better the more you can convince yourself during the consecration that the "energy" you see really is what causes anxiety every time you see the book, and it's not the book itself but this energy that's a part of it that you can remove. This confidence normally comes after you've successfully gone through this process multiple times. Again, it seems weird at first, but it really does work if you do it right.

While you can remove psychological associations from objects, you can also form new ones. You begin by invoking the concept or association you want the concept to have, and then visualizing it moving from you into the object. In this instance, you could take a necklace that you want to make you feel more courageous into a red circle surrounded by red candles. Feeling the heat coming from the flame, you can then invoke elemental fire and pray to Goap to give you the energy to put in the object. Then you visualize red fire moving from your heart, through your hand, into the necklace. Then pray to Goap to bless the necklace to give you courage when you wear it. The process here is slightly more complicated, but it's fundamentally the same.

It's important to note that both of these associations can be eroded with time, and it might take constant cultivation to keep an enchantment working for you. This is likely why ancient cultures would have daily libations, or constantly feed and dress their idols. This concept of constant renewal is closely tied to animism, and is found in everything from Shinto to Lucumi.

Essentially, that means that you have to perform your consecration or enchantment regularly to keep its potency. The potency here is really just how strong the psychological association of that object is.

This brings us, finally, to idolatry. The idol is probably one of the most advanced spiritual concepts man has ever made, and its importance cannot be understated. Even in secular society, symbols have a lot of power, and idolatry is really no different. However, idolatry simply goes further and integrates with the system we already have here. Instead of a plain symbol, it's one that's cultivated. Indeed, this is where we get the original use of the word "cult" that's now used in pejorative reference to abusive organizations.

Originally, however, idols were a focus point for prayer and meditation. They would be enchanted with the energy of a deity to make the effect of praying to it stronger. Idols in temples were particularly powerful, because you would see it all the time when talking about deeply religious and spiritual matters and you would associate it with the most spiritual and religious people in your community. For this same reason, the crucifix is seen as powerful by the Catholics, and other Christians are correct in labeling the crucifix as a form of idolatry. Again, experiments have shown that the crucifix works to enhance the placebo effect in even hardcore skeptics and atheists, just by virtue of unconscious psychological association.

This is also why it was important to not desecrate idols. By desecrating the idol, you're adding a new memory associated with it. Since the idols are normally in pristine condition, the act of desecration might even stand out in memory to the point that the original psychological associations with spirituality are drowned out by the new association with the act of desecration or profanity. Nothing is objectively sacred, and being reminded of this could really wound the efficacy of belief in such powerful symbols. While the clergy normally knew better, the parishioners normally didn't understand the complexity of idolatry and desecration could seriously shake their "faith."

It's important that you don't give into that sort of superstition. The idols are merely a tool for working with your subconscious. By playing with their "energy" you likely aren't changing something objective about their dualistic nature, because we're pretty sure dualism is wrong. Believing that the destruction of an idol destroys a god is more mistaking the map for the territory. This was something that polytheists would fall into believing, but

such a belief was rarely uncontroversial.

Now, you don't need a temple for an idol. Temples, on their own, were meant for congregation. You listen to sermons or check up on each other's spiritual health, or you go to reconnect with the Gods or talk to clergy. Idols really brought the place to life, and made the sacred space feel even more sacred. They're a great addition. That simply isn't the only place where they're appropriate.

I'm talking about household shrines. They're a great place to have a specific place in your home for prayer, charms, enchantment, and meditation. They become a doorway to the divine and a magical working table. Strictly speaking, shrines and altars are separate things. Shrines can be as simple as a carved pole or a lantern, their function is to connect with a specific energy. Altars are used in ceremonies as a sort of workspace. Their combination in various forms of witchcraft puts an emphasis on personally doing the sacred work and magic usually given to the authority of the clergy, and I think that's perfect.

That's perfect because, as you might have forgotten, this is a book about nihilatry. Rejecting the authority of a church, order, temple, tradition, or clergy in your personal spirituality is important in that context. Indeed, it's probably the first action you should take. In that same breath, I wholeheartedly believe that there can truly be no Satanic organization, because organization and structured authority seems to be incredibly at odds with adversarialism or Satanism. Not just because it provides meaning in something that implies a rejection of meaning even etymologically, but also because it takes away the central focus on the individual. Don't let this go to your head and use it as an excuse to just make everything up, though, because magic and spirituality is more complicated than that.

Nonetheless, I do think temples can be made for Nihilatry, or even Satanism or Diabolatry. They would function best more like nexions or covens, where there might be a symbolic group leader but their task is less one of authority and more one of formality in that they're responsible for organizing meetings and events. The entire coven could be directly involved with maintaining the temple and working out meetings, too. The temple itself could function as a way to have Socratic seminars about the best direction to take to achieve certain goals, or as a way for a community to band together to

help each other more generally in life. It would also serve as a great place for the liturgical calendar of Nihilatry, which is closely similar to that of Neopaganism.

Spring Equinox: Moist. Water to Air. Rebirth. Amaimon.
Summer Solstice: Warm. Air to Fire. Cultivation. Goap.
Autumn Equinox: Dry. Fire to Earth. Harvest. Corson.
Winter Solstice: Cool. Earth to Water. Death. Ziminia.

These holidays are more than just festivals, though. They each symbolically mark important turning points through the elements. Keeping them in mind reminds one of cyclical transformation, and the constant symbolic death and rebirth that change creates. While it makes sense to plan some events on these holidays, like initiations on the Spring Equinox, the real importance of the holiday is to mark the passage of time. It also serves to remind you that you aren't the only one undergoing this process of refinement and change, and that everything is changing to some degree.

To keep this change in mind, I recommend decorating after or on each holiday. You could go as far as wearing pieces of enchanted jewelry representing the year's current element, or just swap out an idol on your shrine for the last festival's demon. You could have an idol for Amaimon from the Spring Equinox to the Summer Solstice, and then swap it out for an idol of Goap on the Summer Solstice until you swap it out again for Corson at the Autumn Equinox, and so on. This has the benefit of adding yet another correspondence to these concepts, allowing you to remember them for their themed holidays and pull on those archetypes.

Your shrine itself is best placed somewhere you will see it frequently, so that every time you see your shrine it gives you a subconscious reminder of the principles of Nihilatry. I recommend using a hanging inverted pentagram on the wall above the shrine to represent the balance of the elements, a statue of Baphomet to represent harmony, three candles to represent the trinity, and a tablecloth with a seven-pointed star to represent the seven metals. Each one individually represents balance, but it also includes each of the major Gods of this pantheon. Not only does this give you a space to work in, but it serves as a constant reminder to strive to experience nihilism through harmony. You could also decorate with bones, oils, herbs, and graveyard dirt to serve as Memento Moris; and since humans are fairly big on smells, scented candles

and incense could help your sacred space stand out more in your mind.

Alternatively, you could use a sink. For as long as religion has been around, it's molded to new technologies. Think of how swords and brass containers are featured prominently in Western esotericism. Sinks have a perfect place to wash your hands to symbolize purifying yourself through the Gods, and the drains act as a place to pour libations. If there's a mirror, it can even be used for scrying or summoning. You could also fog up the mirror and write the names or symbols of the Gods that you're using the shrine to commune with. The spout itself could be seen and used as an idol for the Gods, symbolizing how one taps into the Abyss through them.

The shrine can also be used for worship. Worship, or veneration, serves to strengthen your ties to each of the concepts. By praising each deity equally, you give them each equal attention in your mind. This constant veneration of these concepts also spurs you to more intuitive action, because you begin to act more and more out of your love for the harmony between the Gods when you stoke that love. Supreme devotion to the love of these concepts with unconditional acceptance creates balance and action in your love of the inherent meaninglessness they represent.

By frequently singing their praises, you're reinforcing these as positive concepts to strive for in your mind. Done properly, it's an act of self-love where you venerate the place each part of you has in your life. You love your flexibility and your willfulness equally, knowing that each has its place. This is perhaps the most important part of Nihilatry, and it's right in the name, but we covered it more in-depth in the first chapter. However, any time you invoke, it should be done out of love, acceptance, and reverence for the beauty of the Gods however you interpret them. Having that strong psychological, spiritual, and even emotional bond doesn't just make magic more efficient but it makes you love life more as you learn to appreciate the world around you.

I recommend a morning prayer to Samael, a breakfast prayer to Behemoth, a lunch prayer to Ahriman, a supper prayer to Leviathan, and a nightly prayer to Lilith. This is, of course, just based on the normal schedule of the society I'm writing in. Other prayers may be used depending on the practitioner or location. However, these prayers can also serve as reminders to practice healthy hygiene and diet, as well as promote a healthy sleeping schedule.

Samael and Lilith can remind you to shower and brush your teeth, and provide a reason to wake up or go to bed on time when their prayers are treated religiously. While being rigid with schedule prayers of worship like this has several benefits, even if you do adhere to them strictly don't feel too bad if you miss a few of them and definitely don't force others to pray in the same way that you do. If you do get on a schedule, I recommend using Saturdays to say a prayer to each deity contained in this work, followed by either a summoning or an astral journey to commune with Them in order to make sure you're on the right track or just to talk and get support from Them.

Veneration of hidden aspects of yourself also helps you be more tolerant of people that have more of that aspect than you. If you're more go-with-the-flow, then venerating the lunar, aquatic, and aerial demons is a process of self love while venerating the solar, fiery, and earthy demons helps you balance yourself and be more tolerant of people that are more headstrong. It also helps you stop to smell the roses, and enjoy not just feeling the warmth of the sun, but the coolness on a cloudy day or the elegance of moonlight. Venerating all of these groups together reminds you of the interconnectedness of everything, dissolving barriers between you and the whole, forging tolerance and an appreciation for all of the little things. This peace and love is what Nihilatry is fundamentally about, and it's why dissolving dogmatic values and judgment is so important.

This isn't just a feel-good system, though. Reaching a point where you're this healthy in mind is hard, and you have to really want it. The end goal is a more peaceful life for you and those around you, and this can only be done through an understanding of complex relationships and polarities. The means can be rough and hard to undergo, and observation of this understanding requires discipline. Love isn't the goal, but agape is a necessary means and it sometimes requires forgiving and understanding things you're currently intolerant of. It's an uncomfortable hurdle to surmount, and in excess you become a door-mat but in deficiency you become self-destructive and blind.

Do not promote "tolerance" and "respect" as new forms of dogmatism. Do not demand people love one another or love you. Don't go as far as accepting and loving things that are harmful to you, because that's no longer really loving yourself. You don't love somebody who is morbidly obese by telling them that their body is beautiful and they don't need to diet. You don't make unattractive people feel pretty by insulting attractive people. You don't

love somebody with a crippling mental illness by making so many concessions for them that they can't learn to grow and cope with their issues. You don't love a victim by hating their culprit. You don't promote tolerance of dissenting ideas by censoring criticism against them, no matter how hateful or irrational that criticism is. These would just be new forms of dogmatic values, and are as opposed by Nihilism as anything else. They masquerade as love, but they're really just more forms of hateful judgment.

If you follow this system of love and you end up in a place where you experience disgust or righteous fury, then you have taken a serious wrong turn. If you end up hating even hateful concepts, you are no longer experiencing the plurality of meaninglessness. This isn't to say that you shouldn't work against obstacles in your path towards Nihilism, but hatred and cruelty towards them is nonsensical. It just serves to make you feel bad, or always looking for a new reason to be angry as you ride the high of negative emotion.

Also, be very careful in identifying what your "obstacles" to Nihilism are, making sure that you don't end up supporting a new system of values in trying to eradicate the old. The new values will come, but when they do you should continue your work to destroy them, too. This isn't about rewarding the downtrodden, or giving kindness to deviants. This isn't about raising outcasts and misfits on a pedestal. This isn't about some counter-cultural movement that thinks they finally have the world figured out. This is about a simple truth; everything that's born must die.

Nihilism and veneration merely help you enjoy the journey, and spread that enjoyment to those who are willing to accept it. In loving everything, you truly love the nothingness and meaningless everything stems from. The weak aren't preferred to the strong, but the strong aren't preferred to the weak. You love them both and seek to point out how there really is no such thing as "strong" or "weak," fighting anyone who seeks to force a specific division between the two on you or your environment. That's where this love leads. Enjoyment of life and extreme anti-authoritarianism, nothing more. Any values that can be made from this are ones that either lead to a further enjoyment of one's own life or the destruction of authoritarian systems, not the projection of your preferences onto others or entire systems. This isn't fence-sitting, it's choosing to actively burn down both sides.

CHAPTER 6: DEVELOPING PSYCHIC SENSES AND SOUL TRAVEL

As you may have gathered from the rest of my works, this chapter could have also been called "developing hyperphantasia and engaging in controlled dream trance." That title would have been just as accurate, if wordier. Again, not rejecting the possibility of the supernatural, but naturalism is the best approach to avoid charlatanry, pseudo-science, and madness. We can't currently prove concretely whether magic is purely psychological or not, but yet again it hardly matters if you get the results you're looking for from it. This has the added bonus of potentially making you a Pagan, atheist, polytheist, and Satanist all at the same time to really oppose a wide variety of ideologies.

It's hard for me to provide an accurate how-to guide for these, because they come naturally to me. Technically, I think they come naturally to everyone, but most people grow out of using their imagination. I didn't, because I wrote as a hobby, so as I grew older I merely honed my abilities for visualization. There are also, as previously mentioned, people who can't visualize at all. Well, that sucks for them, but the visual elements aren't entirely necessary.

You can "just know" what's going on in a narrative or where the "energies" are in a process that's so abstract that I can't fully describe it here. Just know that visualization is not technically necessary for these. The lack of visualization or "just knowing" is often referred to as clairsentience, although I object to the term on the grounds that it sounds way too cool to refer to something so simple. It also has a habit of being mixed with precognition, and

to a degree this has already been scientifically proven but the precognition comes from the subconscious recognition of patterns rather than divinity in all studied cases.

Before you can soul travel, you have to develop your psychic senses. You could also cheat and take psychedelics, but the use of entheogens is the topic of other works entirely. The reason your psychic senses or "hyperphantasia" has to be developed is so you can see what you're doing when you soul travel, and have productive conversations with the archetypes of your subconscious mind. If you can't hear and see them, communication is rather difficult outside of a sort of "telepathic" command hallucination. For some people, ritually induced command hallucinations are all they need, but I would personally rather be called a daydreamer than insane so I need something a bit more substantial.

Here's what worked for me. I practiced my psychic senses by trying to visualize a blue circle with my eyes closed during void meditation. This was actually pretty hard at first, it kept distorting into any manner of other shapes since it's difficult to create "just a circle" without some sort of reference for location or size. Eventually, however, I was able to pull this off, and it would look like a solid block of color.

Once I had that down, the trick was to get to the state where I could vividly visualize this solid circle in its entirety as soon as I wanted to. I would struggle to create the image, it could take me a few minutes to form the circle in my mind. I needed it to be instant. So I had to develop that skill, but like any skill the key element was really just practice.

Now that I could do that, I opened my eyes and started practicing visualizing the circle appearing suddenly and disappearing in the world around me. The main method I used for this was to pinch my index finger and thumb together, then quickly open them and imagine that the circle appeared between them. When I did that long enough, it started to look like I was manifesting a paper circle from thin air. Then I experimented with other shapes.

Once you have the basic shapes down, you want to add detail. Try to imagine an elephant, but with every crease and wrinkle on its skin and every reflection and every scratch on its tusks. Do the same with any number of

animals or complex objects. You want to practice getting this detail as quickly as possible, for basically anything that you want to think of. This had the benefit for me of improving my memory. It became easier to remember not just what somebody was wearing, but how it creased around their form.

You can use tools that are traditionally meant for scrying to help with this process, due to the Ganzfeld Effect. All you have to do is stare at something that has very little definition until your vision goes blurry and what you're staring at becomes flat like a cartoon. Eventually, your mind will start looking to create patterns there and since you already have specific patterns in mind you're going to see what you expect to see. This effect was originally done using clean, black cast-iron cauldrons full of water, black mirrors, crystal balls on dark stands, or simply staring into the darkness. The Ganzfeld experiments used paper with a back-light. Since I'm writing this in the 21st century, you can easily just use your smart phone or a television with the screen turned off and dim lighting, because they're already black mirrors. This has the bonus feature of freaking people out when they catch you having visions of Hell by staring at a turned-off television in a candle-lit room.

From this, you can create your mind palace, which will be the starting point of your vision journeys. Mind palaces also work really well for memory and mental acuity, because all memory is spatial memory. The side-effect of your new ability to visualize things in detail can also help you with geometry, and geometry applies to a lot of mathematics and science, so you're increasing your mental ability by practicing this even if you never intend to use it spiritually. The real use of magic is, again, becoming a superuser of your own mind.

A mind palace follows a simple construction. Pick a specific place that you have been to and memorize its layout so that you can easily visualize it. This doesn't have to be a real place, but since we're using your spatial memory if you decide to make a fake place you should construct it virtually in a way that you can move around in it in first-person. If you allow yourself to be immersed in this cyberspace, then the virtual environment will be processed the same as a physical one by your mind. This has also been scientifically hinted at in studies showing how video games increase spatial memory, and various brain scans of video game players.

Once you have the place in mind, you can pretty much alter it however

you see fit. Change the color or materials of the walls, create new furniture, or do pretty much anything you want within it. At this point, you should be so skilled with visualization that it's basically a lucid dream that you can activate on a whim. You can store physical notes with writing on them or abstract sculptures to serve as pneumatic devices in here. If there isn't a door that leads "outside" your mind palace, then this is when you need to create one.

Both your mind palace and your visualization skills have to be constantly practiced and reinforced, though, otherwise they will begin to fade away. I found that out the hard way when I took a break from magic for a few months. It was a lot easier to relearn the second time, though, since I already had the skills laying dormant. Eventually, your visualization and mind palace will become so habitual that you forget how difficult they were to construct. They become extensions of you, similar to a smart phone.

Now we can finally move on to soul travel, astral projection, trance journeys, or vision quests. Despite what you might hear, I've worked with a number of practitioners from various cultures and I can tell you that these are all the same thing. The precise approach differs from culture to culture, and that's why there are so many phrases for it, but fundamentally they achieve basically the same effect. You travel to a mystical place to gain guidance and insight from a spiritual figure.

This part is a little bit harder to pull off, because you have to not only enter your mind palace, but also perform an invocation in your mind palace while doing something that's totally new and hard to perfect. You need to force yourself into a waking dream. You know how you can sometimes wake up, but still be able to close your eyes and dream without fully returning to sleep? That's what you need to learn to do on command.

This was fairly easy for me to figure out how to do, but from what I've seen this can be exceedingly difficult. Pulled off successfully, though, you will enter your mind palace as a dream. Combined with void meditation, and "stepping into" your mind palace, you will for all intents and purposes leave your physical environment to enter a mental one. At least, that's how it will feel to you, to outsiders you're probably sitting against a wall muttering to yourself.

Now that you have a mind palace and have entered it like a dream, using

void meditation to exclude your perception of your physical environment, you should orient yourself in your new body. Don't move your literal arms, but imagine your arms moving like you would in a dream. Move around, touch things, smell things, and make noises. If you struggle with any of your other senses, the same basic method of visualization applies to them; start with something simple, then move on to making it more complex and quicker to call to mind.

Now that you are finally in there, you can perform an invocation on that door that leads "out" of your mind palace. Have faith that once you open that door, you're going to see the path to where you need to be or the lesson you need to learn. If you did all of the steps properly, your subconscious will construct what you expect to see. You don't even need to try to think about what should be behind the door in any amount of detail, the details should come straight from your unconscious mind. If you pull it off, then congratulations! You are now a superuser of your own head.

Follow the path and learn. Enjoy the experience. This method allows you to meet demons in their own personal hells if you invoke them at the door before you enter. According to the Egyptians, the Greeks, and several sects of Necromancy, you are also now properly prepared to navigate the spiritual world after your death without being too disoriented. Their concept was that your mind continued after your body was destroyed, but you lost your ability to interact with your environment, so familiarizing yourself with your visual, mental landscape gave you something concrete to return to after death. This prevented you from just being stuck in total disarray with nothing but your thoughts, and even allowed you to meet other entities.

You will, likely, be thrown off-track or encounter a variety of characters that you aren't expecting. Again, it is a lot like a dream. Stay focused on your goal, however, and you will see it through. A whole new world has been awakened to you, and you can choose to return to areas you were in another time when you don't have a task to complete just by calling them forward from memory. The entire astral (or mental) realm doesn't really follow hard rules as much as it does symbolism, memory, and psychological relevance. Navigating it will sometimes feel like moving in a real space, but other times it will feel like having a train of thought. It's very surreal, but you'll get the hang of it.

You don't just have to speak with demons, though. You can use this just to lucid dream, or more practically to reframe difficult memories or even go on an adventure that forces you to overcome certain fears or anxieties. Entire narratives can play out that can teach you all sorts of new perspectives if you're willing to listen to them. You can also use this map of your mind to manually code your own subconscious, and use that to be more productive or quit smoking through the simple process of hypnotic suggestion. You can even see what your subconscious is already doing or thinking in the background of your mind. The precise way to go about these can vary from person to person and be incredibly subjective, but by the time you get to this point you will often already intuitively know how to do them (or at the very least, have a good idea).

You might also want a specific space to act as your anchor between the realms of your unconscious and your mind palace. This would essentially be a place that you do all of your soul traveling in, so that you have a specific "gateway" and don't accidentally wander into astral projection when you're thinking or using your memory palace. This is called an "Axis Mundi" and it can be anything from an object you hold, like a broom, to furniture you use, like a shrine. Keeping in-line with my earlier recommendation of a sink as a shrine, you could lay down in your bathtub when you journey and use that as a sort of vessel to take you to and from the astral planes. Decorate it with some magical symbols and you're good to go.

Congratulations, you now have the methods for accessing and navigating Hell. For a more refined system that you can use alongside this, I do recommend "Daemoniac Shamanism: A Beginner's Guide" by William Briar. While that book hinges mostly on the Dukante tradition, it also does some of the legwork with the demons from the Lesser Key. I don't know Briar, but it's a quick read that can help you flesh out this aspect of your practice. You will find that Hell is a lot more hospitable than it's made out to be, aside from Orthodox Christianity where it's more accurately described as the land of the dead and a place of gloomy darkness. With this chapter and that book, you should be well-equipped to begin your psychonautical travels.

CHAPTER 7: THE PATH OF NIHILATRY, AND THE FOUNDATIONAL RITUALS

Here we finally arrive at the bulk of this text. You now have the skills to walk the path of Nihilatry. In general, the path is both all 8 segments of the elements and the 7 metals. The triune gives some depth to each of these stages, as salt can represent deficiency, mercury excess, and sulfur harmony. That also means that the "Leviathan Cross" or alchemical symbol of sulfur really does work as a good symbol of Satanism and can sort of be used interchangeably with the pentagram as a symbol of the practice.

The seven stages are as follows:

1. Lead and Fire. Calcination. This is the practice of detachment from your own mind so that you can view yourself more objectively.
2. Tin and Dryness. Dissolution. This is where you address repressed elements of your unconscious mind.
3. Iron and Earth. Separation. This is where you determine what parts of your mind that you've repressed are ones that you would like to keep.
4. Gold and Coolness. Conjunction. This is where you become whole again by integrating whatever you dug up with your ego. This is known as the Lesser Stone, and represents peak, healthy individualism; some people stop here.
5. Copper and Water. Fermentation. This is where you reject all of the new parts of yourself that you uncovered, leaving yourself with no sense of identity.

6. Quicksilver and Moistness. Distillation. Here you begin to analyze the world around you with the same objectivity you put to your own mind during dissolution, thus gaining insight into the world rather than yourself.

7. Silver and Air. Coagulation. This is where you achieve wisdom in accepting the world as it is, rather than how you would like it to be.

8. Vitriol and Warmth. Projection. This is where you finally understand your place in the greater whole, and become the instrument of Death. This is the philosopher's stone, so called because it represents self-transcendence and integration with a philosophy; in this case, that philosophy is Nihilism, but it's possible that at this point you find a different one.

The eighth stage, Vitriol, doesn't have shayateen or a duality of demons that correspond to it. Instead, it has Pan-Baphomet, which is a personification of Nihilistic harmony. "Pan-Baphomet" technically comes from traditionally occultism, where Pan is the external Pantheistic deity of nature and Baphomet is the internal Pantheistic deity of balance. In the O9A, Baphomet also sometimes corresponds to both, and in LaVeyan Satanism Baphomet is seen as similarly pantheistic. Pan-Baphomet is therefore a sort of pure or external variation of the Yetzer Hara, and could easily be called Satan or Shaitan or Sathanael. Pan-Baphomet is, for all intents and purposes, a representation of the most potent form of the Devil that we can comprehend.

Other names for Pan-Baphomet include Ba'al Sheol, God the Destroyer, Anti-God, Falxifer, Azazel, Deofel, Diabolus, Der Teufel, Set-Apophonis, Akuma, Legion, Deus Omnidæmonia, Maioral, Azerate, El-Acher, Chavajoth, and They are often closely tied to Februus, Dis Pater, Shiva, Saturn, Samael, Tohu, Rahabim, Leviathan, Typhon, Taniniver, Sanatas, Satan-Lucifer, Kaos, and Arachne. Sometimes Pan-Baphomet is just Death, but as a concept that applies to everything and not just the physical death of humans that the Grim Reaper or Qayin represents. The closest to a shayateen that is associated with this is Iblis, although whether Iblis, Satan, and Ahriman are just further epithets for this entity is up for some philosophical debate. It's an entity with a lot of names. Nonetheless, it represents the deity that is both the lord of the underworld and the personification of destruction, giving it lordship over all demons or "evil spirits." Each name functions as an epithet or aspect of the Devil with its own context, but they are somewhat interchangeable when referring to the Devil in general. In my practice, I often refer to Pan-Baphomet as either Ba'al Sheol ha-Mawt, meaning "Lord of the Underworld, from the clan of death."

Now each stage can be divided into its three parts. Each stone would then have a total of 12 operations that integrate the planets, elements, and trinity. This can be mapped easily over the 12 months in a year. These 12 operations have their own correspondences. These are demons picked from Pseudomonarchum Daemonum and Grimorium Verum, with their precise placement channeled by me and double-checked with their symbolism. They also correspond to a class of demon, known as the "Tunnels of Set" or Armies of the Infernal Zodiac:

Spring:

1. Bael, protection. Ba'airiron. Calcination. Salt.
2. Lucifer, light-bringer. Adimiron. Congelation. Mercury.
3. Zagan, concealment. Tzalamiron. Fixation. Sulfur.

Summer:

4. Purson, blessing. Schichiriron. Dissolution. Salt.
5. Balam, knowledge. Shalhabiron. Digestion. Mercury.
6. Paimon, thought. Tzaphiriron. Distillation. Sulfur.

Autumn:

7. Beleth, emotion. A'abiron. Sublimation. Salt.
8. Asmodai, secrets. Necheshthiron. Separation. Mercury.
9. Astaroth, love. Necheshiron. Ceration. Sulfur.

Winter:

10. Belial, hierarchy. Dagdagiron. Fermentation. Salt.
11. Vine, execration. Bahamiron. Multiplication. Mercury.
12. Beelzebub, worldliness. Naschimiron. Projection. Sulfur.

Transitioning from each stage is known as transmogrification. You transmogrify lead into gold and gold into vitriol through this process. Also, it's worth noting, that in the 12 operations the last few represent death and return symbolically to spring as a representation of rebirth. You might have noticed some other interesting symbols at play, but it's quite likely that none of the operations make any sense to you since you only have their correspondences. However, we now have the infrastructure to design all 24 operations.

Interestingly enough, this also means that the shayateen I mentioned earlier balance themselves out. Al-Tayyar and Barqan Abu al-Adjayb, for instance, balance each other out because they represent the same stage; Al-Tayyar is simply internal while Barqan Abu al-Adjayb is external.

Everything is really coming together now. The symbolism of the system is starting to complement the philosophy. This is what will allow us to go into each of the 24 operations step-by-step.

Before we do that, however, we will need to go over some recommended tools and the opening and closing ceremonies. The opening ceremony is important because it brings to memory all of the archetypes the system uses, balances them, helps put you in a trance, and puts you in a state of mind to do magic. The closing ceremony helps separate the state of mind you're in when you do magic with your ordinary state of mind. As such, I actually recommend that you do the opening and closing ceremonies whenever you invoke or soul travel to prevent yourself from breaking your mind by leaving it in too fantastical of a state.

The opening is quite simple:

1. Face South, or whatever direction you choose to represent South.
2. Invoke Fire. Pray to Goap for his blessing through the ifrit.
3. Face East, invoking Warmth as you turn.
4. Invoke Air. Pray to Amaimon for his blessing through the waswas.
5. Face North, invoking Moistness as you turn.
6. Invoke Water. Pray to Ziminiair for his blessing through the marid.
7. Face West, invoking Coolness as you turn.
8. Pray to Corson for his blessing through the shabah.
9. Return to the south, invoking Dryness as you turn.
10. Invoke Samael as you focus on balancing Fire and Water through the union of Goap and Ziminiair.
11. Invoke Lilith as you focus on balancing Air and Earth through the union of Amaimon and Corson.
12. Invoke Pan-Baphomet as you focus on balancing Samael and Lilith.

The invocations of the elements might be assisted by drawing the pentagrams in the air as discussed in an earlier chapter. The gesture helps you externalize the archetypes so you don't have to hold every single demon in your mind during invocation, and instead let their presence slip into your subconscious. Nonetheless, the point of this is to balance you.

The reason it's done backwards is to remind you that you're "undoing" or "reversing" meaning, judgment, and dogmatism. This symbolically works against how things are already organized, and is quite difficult to pull off. It

should be noted that each demon can be visualized for a more dramatic effect, and that each one should fill you with fear until you invoke whichever demon balances them. Goap should terrify you until you invoke Ziminia. Samael should terrify you until you invoke Lilith. This stresses the point that each one represents an unbalanced extreme, and fear or danger is an unconscious process so it helps you work with your subconscious during the ritual. This isn't a time to forget the rules and philosophies outlined in this book, but to actively call them all to your mind.

The closing ceremony is also quite simple, it's essentially just reversing the process:

1. Thank Pan-Baphomet, as you mentally divide Them back into Samael and Lilith.
2. Thank Lilith as you mentally divide Her back into Amaimon and Corson.
3. Thank Samael as you mentally divide Him back into Goap and Ziminia.
4. Turn to face the West, and begin a mindfulness meditation.
5. Thank Corson, and tell her goodbye. Feel her presence leave.
6. Turn to face the North, and continue bringing yourself back down to earth.
7. Thank Ziminia, and tell him goodbye. Feel his presence leave.
8. Turn to face the East, and continue bringing yourself back down to earth.
9. Thank Amaimon, and tell her goodbye. Feel her presence leave.
10. Turn to face the South, and continue bringing yourself back down to earth.
11. Thank Goap, and tell him goodbye. Feel his presence leave.
12. Ground yourself.

You might have noticed that I've considered the demons making up Lilith to be female and the demons making up Samael to be male. This is symbolic, of course, demons are purely spiritual or psychological constructs and don't have fixed sexes. They do vaguely follow similar gender norms due to their associations with passive or active principles. The Lesser Stone is considered active, since it all deals with changing who you are, whereas the Philosopher's Stone is considered passive since it deals primarily with acceptance. That means the deities associated with each one can be considered male and female respectively.

The trinity is non-binary. Salt and Mercury are considered agender while sulfur is considered hermaphroditic. The reasons for this should be rather apparent, and these correspondences can actually help you gain a deeper understanding of their nature. In the same sense, Pan-Baphomet can be considered to be the active principle of the passive Void. This implies that Death could be considered a sort of Great Goddess figure, which is something I never put much merit in until I started developing this system and realized that it makes a lot of sense for Death to be a woman for a ton of esoteric reasons. You win this round, Devin, but I draw a difference between Qayin who works strictly with decaying organisms and the Void that represents ultimate destruction; the Void would therefore be a greater and more sacred form of Death

This also reveals just how many demons are in this system. Disregarding the four kingdoms of shayateen and the twelve armies, since those are species and uncountable, there are 7 metals that each divide into 3 with a deficiency, excess, and balance. Then there are 4 elements, composed of 2 polarities. On top of all of that, there's Pan-Baphomet and arguably Death. That's a total of 30-32 demons. Ceremonial magic gets awfully complex, and this is after simplifying out all of the lesser demons assigned to each of the 7 stages that can be found quite readily in other works should you so desire. Indeed, it's so complex that my personal rituals based in this system would be lengthy enough to fill another book even without explaining where every little piece came from and what corresponds with what. This complexity is just a part of the plurality of polypantheism, though.

All of this allows us to finally begin the rather lengthy process of attaining the Philosopher's Stone. Really, the process isn't super complicated despite how much set-up it took to get to. You simply invoke, meet on the astral plane, or summon each demon involved to achieve the results I mentioned in the stages. It's a lot of meditation. The tricky part is understanding what each of the symbols really stands for and how it relates to the operation involved. So I will explain each of the 24 operations in even further detail now.

1. Calcination.

Lead is the metal of death, and fire (Goap) is not only the element of inflexible division but of destruction. This is the stage where you break and destroy old habits to make way for the new journey. At the end, you have broken down the barrier between you and change.

I.) Here you overcome your deficiency (Behemoth) of change (Zazel) by encouraging yourself to seek it out, reassuring your ability to change, and validating your drive to change. This helps give you the security or protection to continue (Bael).

II.) Here you overcome your excess (Ahriman) of change (Belphegor) by gathering information about the things in your life that you can't change. This enlightens your knowledge and serves as a guiding light to begin your change (Lucifer).

III.) Here you balance (Leviathan) the two (Maimun Abu Nuh) by clarifying the information, challenging your vague ideas and stubborn misconceptions, and evaluating the consequences of your actions and the extent of your ability to change the environment that you find yourself in. This conceals the out-of-control aspects of your ego (Zagan).

2. Dissolution.

Tin represents kingship. Dryness represents inflexibility. In this stage, you are understanding what you really are at your core, which makes you face the unchangeable ways your mind is ruled. At the end, you have dissolved your ego into your raw self, causing it to be tempered or watered down with your insight.

IV.) Here you overcome your deficiency (Behemoth) in your understanding of your ego (Hismael). You bless and venerate your true feelings (Purson).

V.) Here you overcome your excess (Ahriman) of exaggerated self-love (Qayin). You do this by also addressing the topics and feelings you avoided because they were uncomfortable, including past experiences, to gain a deeper knowledge of yourself (Balaam).

VI.) Here you balance (Leviathan) the two (al-Tayyar) by analyzing (Paimon) the obstacles in your path to becoming the best version of yourself.

3. Separation.

Iron is the metal that represents war. Earth is the element that represents unified sturdiness. In this stage, you both ground yourself in the new aspects of yourself you wish to grow and you destroy or leave behind the parts of yourself that are no longer useful. At the end, you have separated the parts of yourself that are relevant from the parts that cause you suffering.

VII.) Here you overcome your deficiency (Behemoth) in your struggle against your internalized obstacles (Barzabal). You do this through investigating your emotions (Beleth) and gaining dominion over them,

perhaps through re-contextualizing old memories or renewing your approach to current situations.

VIII.) Here you overcome your excess (Ahriman) of unproductive and self-destructive impulses (Mastema). You do this by reducing these temptations to nothing more than internalized drives kept entirely secret (Ashmodai) from the outside world in your mind. This isn't repression, but instead accepting your impulses and choosing to set healthy boundaries with them.

IX.) Here you balance (Leviathan) the two (Malik al-Ahmar) by discovering new changes to make and reassuring yourself like a friend (Astaroth) would support you.

4. Conjunction.

Gold is the metal that represents purity. Coolness is the element that represents unification. In this stage, you unify with the pure version of yourself. This one is rather obvious. At the end, you are joining with who you really are.

X.) Here you overcome your deficiency (Behemoth) of pure unity (Sorath) by rethinking about your relationship with your environment; both your personal relationships and your relationships in a more abstract, animistic sense like your relationships with your living spaces, job, and possessions. In doing so, you also end up exercising control over the hierarchy (Belial) of your priorities.

XI.) Here you overcome your excess (Ahriman) of pure unity (Satan) by banishing (Vine) the remnants of your inferior self.

XII.) Here you balance (Leviathan) the two (AL Mudhib Abu Said) by returning to where you started with a love of growth by overcoming stagnation and impurity (Beelzebub) rather than giving into them without argument. This final step should result in self-actualization, when all of the processes have been undergone successfully.

5. Fermentation.

Copper is the metal of beauty and love. Water is the element of unified flexibility. Both represent a sort of unconditional approach to the world, and the dropping of opinionated dogma. You are fermenting the love of yourself into the love of life and the world.

XIII.) Here you overcome your deficiency (Behemoth) of beautiful love (Kedemel) by turning your newfound love of personal growth outwards towards the world.

XIV.) Here you overcome your excess (Ahriman) of beauty and love (Eurynomos) by tempering your idealism through a genuine understanding of the world around you.

XV.) Here you balance (Leviathan) the two (Abu Hasan Zabwa) by clarifying the information and challenging your vague ideas and unsupported assumptions about the world around you. This is best done through cultivating rational inquiry and scientific thought. In doing so, you begin to remove your ego from how you process and interact with the world.

6. Distillation.

Quicksilver is the metal that represents the bridge between worlds. Moistness is the element that represents flexibility. You're taking the sturdiness you created and opening it up to new possibilities that extend outside of you. At the end, you have distilled your raw self into the world, causing it to be tempered or watered down by your interconnectedness with reality.

XVI.) Here you overcome your deficiency (Behemoth) of distance (Balberith) between yourself and the world around you. Here, you begin to look towards a new way of thinking that places an emphasis on the world around you rather than yourself. This means that you need to start studying logic, preferably formal inductive and deductive logic while studying both formal and informal logical fallacies.

XVII.) Here you overcome your excess (Ahriman) of distance (Doni) by questioning the very foundations of your understanding. This prevents you from getting so impersonal that your own biases and assumptions fly under your radar as rational. This means that you have to make the conscious effort to improve your critical thinking skills, rather than relying on the faith that what you have is good enough.

XVIII.) Here you balance (Leviathan) the two (Barqan Abu al-Adjayb) through the use of applying game theory.

7. Coagulation.

Silver is the metal of understanding and acceptance. Air is the element that represents divided adaptability. You're separating what you want from understanding and adapting to what is. At the end, you coagulate with the world.

XIX.) Here you overcome your deficiency (Behemoth) of understanding and acceptance (Babael) by forming new habits and thought-processes that help you better achieve the goals of understanding.

XX.) Here you overcome your excess (Ahriman) of acceptance (Hasmodai) for and understanding of the world around you by keeping in mind how your own needs and position play into that larger picture.

XXI.) Here you balance (Leviathan) the two (Abu al-Nur) by making peace with the philosophies of Nihilatry, including radical acceptance and detached effort.

8. Projection.

Pan-Baphomet. Vitriol is the metal of pure spirit, and warmth represents ultimate division. You are dividing yourself from your impurities. At the end, you are projecting yourself out into the world through your actions, and projecting the world into yourself through your thoughts.

XXII.) Here you overcome your deficiency (Behemoth) of spirit (Baphomet) by dissolving your identity as anything other than an archetypal force using its animistic and personal relationships to achieve Nihilism.

XXIII.) Here you overcome your excess (Ahriman) of spirit (Pan) by making sure your chosen path towards Nihilism does not interfere with your emotional needs, and fulfills your wants rather than discards them.

XXIV.) Here you balance the two (Leviathan) (Deofel) by achieving self-transcendence with Nihilatry.

There are many different ways of undergoing each stage. Vision journeys, evocations, or even simple meditations. The precise details are going to vary between practitioners. The time it takes between each stage will vary, too. Some people achieve the Lesser Stone naturally when growing up, since that's traditionally meant to coincide with many coming-of-age ceremonies. Most people never achieve it, either because they lack insight into themselves or because they're too afraid to act. People also struggle with figuring out which wants were forced into them or taken away from them by their environment and which wants are true desires. Since it's so easy to get hung up on these steps, often you would see alchemists hand down their studies through apprenticeships with relationships that often resembled those between a counselor or life coach and their client.

Since these are difficult operations to perform alone, one might wish to form or join a coven or an order so you gain support through each step with a group of like-minded practitioners. Be very careful about doing this. One bad apple in your coven could spell disaster, in large part because this work is so deeply personal. They could use anything revealed during this process against

you. Covens are very dangerous, but at their best function as a sort of family with a bond so forged by the journey of alchemy that it won't readily be broken. Friends like that, ones forged through hellfire, are hard to come by. Just make sure they're on the same page as you, and try to be understanding of each other.

It's also worth noting that, after each step is achieved, it needs to be constantly cultivated or you will gradually lose the progress gained in each step; it's quite possible to enter a stage of spiritual remission if you aren't careful. The path doesn't end once you get to whatever stage you decide to end on. Many will end at conjunction or coagulation without going all the way to projection. Some will get to coagulation and instead of integrating with the philosophies of Nihilism will move on to some other philosophy or greater purpose that the previous steps helped them uncover. While that is divergent from this work and not technically a part of Nihilatry, from a purely nihilistic perspective this choice is no better or worse and isn't more or less meaningful than Nihilatry.

Choosing between Nihilatry or this other goal is actually done at the very end of the main process, so it should be fairly easy to work alongside individuals that don't agree with the philosophy of Nihilatry but nevertheless use this system or a similarly Hermetic one. These rituals are open to everyone for use, although the demons in this context should always represent destructive and unbalanced forces that are meant to be overcome and harmonized. That's the whole purpose of working with demons and devils, rather than more traditional Gods. Otherwise, you might as well just be a Pagan or a Hindu instead of a devil worshiper or demonomancer. It's actually very useful to approach demons as destructive or even somewhat malevolent, so it really annoys me when people try to water them down as nothing more than corrupted pagan remnants. Many of them are, of course, but again if you wanted to get in touch with those pagan remnants I still think you would be better suited practicing pure Paganism rather than devil worship or adversarial occultism.

CHAPTER 8: SUMMONING YOUR FIRST DEMON

I cheated a little with the title of this chapter. Technically, I already covered two methods of summoning demons in this book: invocation and astral communion. This chapter is going to cover evocation, which you should already be equipped to accomplish after understanding these other forms of summoning, the consecration of idols, and the awakening of your psychic senses. Evocation is going to use all of these, plus a few tricks left up its sleeve. This method can also, theoretically, result in theophany. Actually, in this case it would be called chthonophany. This essentially just refers to a spirit appearing to be really, physically in front of you to the point that you can touch them.

If you still have hang-ups about whether the entity you contact is the right one, either because you believe in the supernatural or have a hard time getting over superstitious thinking, don't worry. Ancient summoning rights often used little more than a long prayer to the entity in question, listing out all of its epithets and feats in order to refine the search for it. More recent rituals incorporate a ton of symbols of that entity, which I already covered when I taught about invocation earlier. According to the oldest sources, all you really need to do is state who you're looking to talk to really specifically during invocation and be surrounded by objects that resemble their essence or represent noteworthy aspects of them symbolically. For instance, two-pronged pitchforks could be used to summon Hades. It's not a complicated process.

The full ritual is fairly simple. You're going to want a circle or a mat in

front of you, with either the seal of a demon or its name written in an alphabet like Theban. Use the opening rite I mentioned in the previous chapter. Then, visualize the circle or mat opening up and creating a tunnel into Hell. Call forth the Void, and invoke the all-consuming, deathly darkness it's made of. Visualize this darkness, associated with those feelings of invincible nihilism, filling out the vague shape of a figure as it pours upwards into the circle like a fountain. Focus on really feeling like you're reaching down into the deepest bowels of the Underworld to reach this Abyssal geyser. Use void meditation to cast the word "Vitriol."

All of this serves to create the base of the demon that you're summoning. It gives it the proper form of darkness. From a psychological perspective, this externalizes the entity and the darkness serves to remind you of the underlying philosophies of Nihilatry that these demons ultimately stem from. If you execute these steps well, you should feel overwhelmed with a sense of both awe and meaningless in the face of the darkness. Despite its destructive nature, the raw darkness should not feel malevolent. It should feel welcoming, like a thick blanket to hide you from the gaze of predators. It should feel beautiful, like the shadows of the forest trees under the full moon. This is the sacred darkness that emanates from the Void. It is the ultimate form of harmony.

It is, however, incomplete. Now you should call to the realms of each of the armies. Since we're technically working with forces, or abstract concepts, the names of these armies are also the names of their realms. The name serves to group several entities under the same general concept together. In other words, instead of having the elemental plane of "fire," we have the group that's composed of all of the ifrit. This allows us to call upon the immensity of a single power while keeping in mind that it's really a plurality, and its singular nature is merely shorthand for the many parts that make it up. Invoking these armies is quite simple. Perform the opening rite again, but instead of invoking deities you should open more portals to Hell and invoke the armies by calling into these portals.

After that, instead of ending with Samael, Lilith, and Pan-Baphomet, you should move on to invoking each of the 12 armies listed in the previous chapter. I should mention that each of these 16 armies have several demons associated with them that can be found in other works, and could be added to the invocation of each one. This helps because every extra step you take of

this ritual, including the steps you do in the opening rite, should also be magical acts of increasing your sense of awe and meaninglessness. By the end, you should feel rather inconsequential next to the powers you have summoned. Unlike the summoning rituals of traditional occultism, these are all forces that work together with the entity you are evoking, and are called upon without any attempts to limit their power.

The 12 armies should have their portals opened up either around you or around your circle. It actually might benefit you to draw a 12-pointed star in the circle so that you can invoke each army in turn using the points. For all 16 armies, after you call out to them, you should visualize the darkness spouting from the portals into the circle. At the end, you essentially have a ritual that uses 17 portals and innumerable legions of demons. The limits of this ritual are entirely on the castor. This is even more powerful than the tradition 4 watchtowers used in traditional Enochian magick, but it's also so much more powerful that trying to control what happens after your mind has been put through these rigorous exercises will feel like trying to catch a tornado with your bare hands. This evocation ritual is therefore incredibly potent, beyond what any other esoteric system currently has, but it's also incredibly dangerous. It also relies, fundamentally, on how deep your personal relationship is with the Void and how skilled you are at working with it on a conceptual level.

Now that I've jerked myself off to the efficacy of these steps, invoke your chosen demon. Having all of the symbols for them would help, but they aren't wholly necessary if you've already invoked them enough to remember what they "feel" like. Once you have a lock on them, ask them to bless you with their presence by accepting the black cloud in your circle as an offering for them to "manifest through." At this point, you will be pushing the divide between reality, visualization, and astral space so hard that you should feel them either accept or reject the offer. You might even hear them tell you whether they accept or reject it. If they accept it, then the cloud should take on a form that represents the demon.

You might need to manually visualize this change if it doesn't start to occur. The best forms for demons to take on are ones that are utterly abstract or eldritch. Forms that don't resemble animals, humans, or even anything easily describable are the best because it means the demon is taking on a purer form that's less burdened by the limitations of your mind. It prevents you

from humanizing the demon too much or seeing it as too normal, because these are abstract concepts without concrete form. If it does take on a familiar shape, it's best to see them as distorted and unnerving monsters or residents of the uncanny valley, because that means they're at least drawing upon your subconscious through irrational fears rather than trying to relate to you in a way you better understand them.

It should be noted that this is a way of understanding how successful you are at evocation, and not a guidebook on how to construct a better shape or idol for the demon in question. If you're manually creating a form for them, then the reverse is actually true. Familiar symbols like horns, hooves, and tridents are already likely to be deeply embedded in your psyche. So if you need to manually visualize the cloud changing form, it's best to make the result more what you would "expect" or more stereotypical. These representations are actually deeply symbolic, even if they have become widespread in pop culture, and there's a lot of power in both the underlying symbolism and being able to instantly recognize who (or what) it represents. So when you are manually creating your idols or your icons, it's good to stick to depicting demons as monstrous, multicolored fauns.

The closing ritual is, again, the same process but in reverse. Visualize darkness being sucked back into the portals before closing them if you want to, but you can also just close the portals if you want the are you did the ritual in to feel closer to the Void for awhile afterwards. I've actually had other people comment that areas I summon the darkness into look visibly darker, even though the lighting itself wasn't changed. That's a good sign of a powerful ritual. Also remember to thank and say goodbye to the entities you have invited into your space. I would go into more detail about what to do between summoning and banishing your demon, but I think you know how to have a conversation.

Of course, always treat demons with reverence without being a push-over. Don't force them to do anything, unless you're making them leave if they stick around after you ask them to go away. Don't disrespect them or insult them. They will probably take what you say incredibly literally, and have a hard time understanding your boundaries. They probably won't care about ethics unless you specifically ask them to adhere to a certain principle or avoid committing a certain action. Demons are basically autistic, schizoid psychopaths. They aren't egotistical or narcissistic - they should venerate you as much as you

venerate them and the act of worship is just a method of emotional communication - but they each have their own goal that they will go to any length to see through. I mentioned before that the unbalanced planetary and elemental demons are essentially solely focused on tempting you (and others) into their extremes. They all basically have something like that, since they all represent fundamental forces of nature or archetypal concepts in their purest forms. This is a massive over-simplification of just how alien and instinctual their minds are, and it's already really difficult to understand people with autism, schizoids, and psychopaths as it is. These beings are eldritch.

I should also mention, while on the subject of summoning and forms, the various aspects of Qayin. Qayin, as previously mentioned, represents physical death. He's also seen in some circles as the son of Satan, the first witch, and even the Antichrist. This makes sense because, as the symbol of physical death, He's sort of a dark messiah. He saves man from the consequences of their actions, from the inequality and chaos of life, and from their own futile search for meaning. He brings everlasting peace and ends suffering. He brings everyone who ever lived closer to the Void. In essence, Qayin really is the Antichrist. There's no need for us to rewrite history to make Him look like an actual person that existed and made prophecies that never came true like Christians do with their messiah. He's an occult savior.

His first aspect is Peaceful Death. Here, He's robed with white to symbolize peace. In His left hand, He holds a scythe. This represents harvesting the lives of people once their time is up in the same way we harvest crops when they're ripe. In His right hand, He holds a crystal ball. This represents the clarity that comes from facing one's own mortality. Of course like all of His aspects, Qayin Himself is represented by a skeleton. The skeleton obviously represents death, but it also represents how raw and bare death is. It also represents decay, which is the process of dying caused by many, smaller deaths. The skeleton, therefore, creates a more complete picture of the various facets of death without being too complex.

In His second aspect, we see the Red King of the Crimson Scythe. Here, He's wrapped in a flag whose colors are obscured because it's soaked in red blood. In His left hand, he holds a book. This represents the Book of Death, a symbol of Hell long said to contain a list of the violent criminals and warlords doomed to enter its maw. In His right hand, He holds a scythe, but a more worn one. This represents a less ideal death, but a death nonetheless. The

overall theme of this aspect is war and violence. While Peaceful Death represents death from natural causes, the Red King represents an early death that was taken through homicide or sacrifice.

In His third aspect is the Black Death, the darkest of the three. Here, He's wrapped in a black burial shawl or shroud. In His left hand, he holds an executioner's sword. In His right hand, he holds an hourglass. A wilting flower is clenched between his teeth. This aspect represents the inevitability and unavoidability of death. It's the closest to a raw aspect of the Grim Reaper, and represents where Qayin and the Void overlap. It is oblivion. It's the total destruction of an individual's hopes and dreams as their life is cut short. It's the terrible absence of a recently departed loved one. It's the cessation of existence that brings out everyone's instinctual thanatophobia.

I give these common symbols for representing the Reaper here in order to contrast them with how He appeared to me in my brief meeting with Him. When I saw the Reaper, He was darkness. He wasn't a shapeless cloud. Looking at Him made me feel transported into an endless blackness. He had no form, but the absence of all forms. He brought with Him an overwhelming sense of melancholy, with a deep peace underneath a thin veil of horror. Those feelings were as much a part of Him and what I saw as the endless blackness I found myself in. This is why creating icons or idols in the shape of these concepts is so difficult, especially since this form was still not pure enough to truly be called the countenance of Death. These things are barely comprehensible to us, much less communicable through literal art. That's why we use symbolism.

It's also important to note that contracting demons to cause genuine external change through supernatural means, or witchcraft if I'm putting it bluntly, is not to be undertaken unless it's a last resort. Demons are there to balance you out when you end up distressed by your extremes, and overcome when they have mislead you to extremes. They aren't evil, but they're wild, destructive tricksters hellbent on influencing your mind to be more like theirs. They challenge you so that, in overcoming the challenges they give you, you will be refined. While that might seem cruel and evil, it's benevolent in its own way.

Demons' primary use is in mysticism and spirituality. Witchcraft might not even be possible, despite the common anecdotes. As such, you're encouraged

to not have faith in any demon or God to take care of whatever is out of your control. Have faith in your own strength to make it through whatever happens, and a love of the peaceful rest that will one day take away your suffering if everything goes wrong. Be smart and carve your own path; the demons are only here to help you find your own inner strength and wisdom so that you can apply it to your life. Don't rely on witchcraft.

I'm not dissuading the practice of witchcraft at all, but even the most experienced magicians will tell you that their rituals don't always affect the change that they're looking for. Christians will tell you it's God's plan. Wizards will tell you that you probably did the ritual wrong and then tell you to be more precise or use some other interpretation of the ritual, which they will always have on hand. Sorcerers will tell you that the spirits you evoked just didn't want to work with you, or that you somehow didn't achieve the "proper" ritual trance, which will invariably differ between sorcerers of even the same order. Chaos magicians will tell you that it's because what you're trying to achieve has a low possibility of happening. Folk magicians will normally blame interfering spirits. Whatever it is, if witchcraft works then it's clear that it's incredibly unreliable. To paraphrase Machiavelli, rely as little on luck as possible; witchcraft normally just boils down to an attempt to control luck.

Demons might also require sacrifices. In fact, sacrifice is one of the most important parts of working with them. I already covered offerings, but sacrifices are very different. I don't think you need to sacrifice your best sheep or a necklace that has sentimental value, though. Instead, the sacrifices demons demand are more pragmatic. If you want to learn a skill, then you have to sacrifice the time to learn it. If you want to pursue a successful career, then you may have to sacrifice your hobbies and your family. Generally, success that isn't based on luck is based in sacrifice. The principles of sacrifice and working with negative spirits are missing too greatly from the modern "magick" culture, to the point that they try to cleanse demons as nothing more than misunderstood gods or spirits of the earth. Hopefully now you understand the necessity of these practices and why we should never have turned away from them.

Summoning is the most important part of Nihilatry, and arguably the most important part of any form of devil worship, demonolatry, sorcery, animism, or theistic Satanism. I gave only brief descriptions about the djinn and

demons contained in this book precisely because your relationship with and understanding of them is ultimately incredibly subjective and between you. However, I have listed the bare minimum for you to understand them and contact them. You have their functions in the broader system and, individually, the concepts that they're closely associated with. I would argue that this actually is all they are and any further associations or personality that you might see in them stems from your understanding of these concepts. After all, they're spiritual forces or psychological archetypes. This is what makes Nihilatry blur the lines between Pantheism, Polytheism, and Animism.

CHAPTER 9: CONSTRUCTING SIGILS AND CHANTS

You might have noticed that, for a handbook to dark magic, there seems to be a shortage of specific charms. In a future book, I will probably provide my own for those who need it, but I'm making an intentional point here. The idea of specific symbols holding an objective power over other symbols is mostly superstition. Its primary basis isn't supernatural, but psychological. Symbols that you understand the detailed meaning of and have seen used by authorities have a lot of power over the subconscious mind even if you don't agree with or believe in them. Many people feel physically ill when they see a swastika, for instance, while atheists might be more susceptible to hypnosis in the presence of a crucifix if they grew up around Catholics. It's a nice little placebo boost for the real work you're doing on a deeper, spiritual level.

This isn't me being contrarian, either. We lost the methods used to compose well-known symbols like some of the pentacles in the Greater Key of Solomon or the demon seals seen in *Ars Goetia* because the precise methods were kept secret. These grimoires were meant to accompany oral instruction, but over the years the precise meanings became uncertain and distorted. They were lost. In the minds of staunch traditionalists, their "true" power is permanently lost with that knowledge and cannot be regained. I think that's a little dramatic, but I relate with the sentiment. It's hard to use anything to its fullest potential when you can't understand it.

Furthermore, there's the point that many of these symbols come from traditions that your average devil worshiper probably disagrees with. While it's

amusing to see the lengths ceremonial magicians go through to evoke several angels and consecrate protective rings to command demons, despite also holding onto the belief that demons are less powerful than even a single angel or human and "easily" bested, there is some superstition that these seals and chants were constructed to purposefully limit the "true power" of these demons even further. Again, I don't really fully agree with this line of thought, but I do see the inherent silliness of using symbols created to refer to demons by people that likely didn't create those symbols from the perspective of Nihilism or Void worship. If there is any subconscious language being employed in them that might be shared between people (and there likely is, given the use of pictograms and hieroglyphics when making many of these symbols) then it's probably not what you're looking for in Nihilatry. For all intents and purposes, the demons of traditional demonology and the demons of devil worship are actually completely different despite sharing the same names; this was even noted by the Misanthropic Luciferian Order at various points.

This means that older chants and sigils are less than ideal at best. While I do mention works that have their own substitutes for many of them, I think it would be better if I simply wrote instructions for cutting out the middle man entirely. It also makes the resulting symbols more powerful for you, because they come from you and you poured a lot of focus into making and understanding every part of the final symbol. Indeed, the method I describe here will make sure that the resulting symbol is essentially tied to the precise ritual, time, day, location, demon, and your own interpretation and state of mind during the work because it's going to be deeply attached to your subconscious memory. This also means that there can be very little confusion or disagreement with the symbolic interpretation or representation of the forces your sigil or chant pulls from.

But what is the purpose of sigils and chants, if I said earlier that this system works whether or not supernatural energy exists?

Honestly, it's quite simple. Sigils are symbols of power that remind you of what they represent, which helps you get into the proper mindset for invoking that force or performing that ritual. Chants are an active attempt to call that concept to mind. For example, it's easier to think of how to build a table when you're in a wood workshop and picking up a hammer. Really, it has to do with memory and stepping into a specific state of mind. This means that the

first step in creating a sigil or a chant is to enter the state of mind you want it to be associated with. If you want to make a seal for Ziminiair, for instance, invoke Ziminiair.

If you've been practicing with a spirit board or pendulum, you should have been able to train yourself to allow your subconscious mind greater control over your body. With this greater control, you should practice letting your fingers twitch and your arms move "as they want to" without intentionally directing how they move. When you first pull this off, it will feel very off-putting. This is what's called "partial possession," because it feels like someone or something else has taken control of your body. As unnerving as it is, it's pretty safe as long as you make sure that you can take back control any time you want. A similar process can be done with the throat and mouth to result in speech that comes right out of your unconscious mind.

This means that you can slip into glossolalia quite easily by just letting your mouth and throat do whatever random movements they want to. In an intense invocation, this can result in the entity you're meditating on "speaking through" you. The voice in your mind that answers like a thought experiment during invocation will then come out your mouth instead. This doesn't make you crazy. Anyone can do this or learn to do this. Most people have voices in their head all the time, they just learn to block those voices out or not pay attention to them; but plenty of people, if they listen, can literally hear their unconscious whisper "I should go have a slice of cake" or "I feel really bad about lying to my mom" and this is basically the same mechanism. It's explored more in-depth by Archetypal Psychologists, but again it's a perfectly healthy function of the brain even if it feels creepy and disorienting at first.

Now making your own chants and sigils are pretty easy. Just invoke and either draw or write. If the chant comes out sort of mangled, or your automatic writing looks like a total mess, it's still usable. You can also modify whatever you drew or wrote while still holding your invocation to make it look more presentable, making sure that you don't make any changes that feel wrong to you. Theoretically, you could make an entirely different sigil or chant that's merely "inspired" by the original one and make it as beautiful as you want. You might end up with something that doesn't resemble the original sigil or chant at all, but that's perfectly fine. It will work just as well. It might even work better in ritual because you put so much thought and effort into constructing it.

You don't need to use planetary squares or magical languages to make your sigils, although those methods are out there. You could also use your psychic senses to ask a demon to show you a sigil or written chant on a piece of paper, and then just trace what you see. This is the method used to create the Enochian characters, after a series of fervent prayers, so even in Western occultism it's a pretty airtight method of making magical symbols. Then, ironically, those Enochian characters would be used in a magical language to construct magic squares that could create new sigils. The construction of Enochian seals use pretty much every trick in the book and you can, too, if you feel the need. The more you use, the more the sunken cost fallacy starts taking over and the more complex you feel the end result is, which can make it work more effectively for you.

Personally, I always had a hard time getting behind the magic squares. Sure, some of the demons in this work come from the use of them, but they always seemed like a stretch even for occultists who seriously believe that the chakras, alchemy, astrology, and Kabbalah tie into each other despite none of these systems being linked at all. It's functionally no different from the sacred geometry movement calling the logarithmic spiral the fingerprint of God. They both just run into an interesting pattern math falls into and associates it with a metaphysical concept through a lengthy and increasingly absurd series of assertions. Despite this, both magic squares and sacred geometry feel very intuitive and can go hand-in-hand with Pythagoreanism and numerology to better create a sort of mathematically-rooted magical system if you're interested in that sort of thing, but don't confuse it for any kind of formal science. I'm actually working on a blend of these systems myself for my own private amusement; if I ever finish it I might publish that one day just to share what I came up with. I think I'll call it "Secrets of the Mathemagickian" if the name isn't already taken.

CHAPTER 10: ENLIGHTENMENT DOES NOT EXIST

Buddhist enlightenment is faked with a variety of magic tricks such as swimming on land and, get this, walking on water. Sounds familiar, right? There are also stories of total enlightenment, claimed mostly by conmen in abusive cults disguised as monasteries. With enough time, you will catch anyone who claims to have achieved total enlightenment slip up and fall into anger or attachment. It's just human nature. Enlightenment cannot be achieved.

Which is to say that there is no end to your practice except death. You will always have something to improve upon. There's no use ranking or titling yourself, because again there is no end. Old representations of alchemy showed the stages in a wheel or a cycle. The Tree of Life is expanded into the infinite Jacob's Ladder with Tiphareth acting as the next tree's Malkuth. Anyone who claims to have reached the pinnacle is at best misguided and at worst trying to sell you something. In Nihilatry specifically, the path is an unending affirmation of self-actualization through Pathei-Mathos. That is, Satan becomes your adversary to assist you in self-overcoming and in your Sisyphean struggle carried by your will to power. Through constantly challenging your own values and beliefs (and the values and beliefs of your environment) through Nihilism, you're forcing an eternal self-evolution as the weakest parts are eroded and discarded in favor of something stronger.

For this reason, all students of the path are equal. No hierarchy can be reasonably constructed, because the path isn't truly a series of direct steps to

reach a goal. It's highly individualistic, and progress is rarely evenly applied across all fields for each practitioner. You might have somebody that has a better grasp on their fear of death than you, but struggles to go on vision journeys. These specializations are traditionally called "dark gifts." This equality is still relegated to the outskirts, where it should have very little bearing on the individual. The individual's obsession is not with besting others, but besting themselves continuously, to the exclusion of others if necessary. This equality should not be mistaken for egalitarianism.

Nonetheless, it's important that those with more experience and purer understanding help those who seek it. Be careful when saying that you yourself have more experience or purer understanding, however. Unless you're the creator of the system you're working in, or know the creator or their student, this is a difficult claim to make. It's why so many traditions place such a huge emphasis on lineage, and why so many people laugh at Neopagans who tend to make things up and try to fit pieces together in ways that don't make sense rather than getting in touch with pagan survivals and working on reconstructionism.

My lineage doesn't only come from the mentors listed on the front of the book. I come from a lengthy folk tradition of Irish and Native American superstitions. I hesitate to really call it a system or even a paganism, however, because familial stories of demons would be ones I later found were originally about the fair folk. Some of the folklore was altered in this manner as it was passed down, so full reconstruction took working with other Irish descendants. None of it remotely resembles "Celtic Neopaganism" or "Fairy Wicca," and I wish these groups would stop adopting traditions they don't understand.

These traditions also contain whole systems, often with disparate parts integrated and linked to one another. While you could, theoretically, take pieces out of this system to work in a bubble, they would be less efficient without the detail that comes with context. It's hard to use an ancient ritual with an entity whose place and character you don't understand, because you then don't know why the ritual is composed in the way it is and can't use that element of the ritual properly. This is true even if there are no Gods.

That said, modern occultism is mostly a joke. Rosicrucianism itself is founded upon fake history, and often uses the "mystery school" approach to

ranking. Which is the same abusive style you see in Scientology. They have literal beliefs in things like telekinesis and telepathy, despite failing to demonstrate these. They instead fall victim to a slew of "Near Enough" fallacies, even keeping a "record book" where they will go rewrite failed experiments as successes later on when they have "a better understanding." Even though that's not how experiments work.

There's an obsession, especially in the West, with the concept of True Names. This is displayed no less gracefully than with the conman Edward Kelley and his work with the mathematician John Dee. Not only do they commit to monotheism, but they aimed to gain the True Names in the language spoken by the Heavens. Despite the Heavens being composed of abstract forces, with language being invented by animals and written language being used solely by man. The name "Baphomet" and the word "magick" come from this obsession, but at the end of the day it's one steeped in literalism and anthropomorphism. It's definitely not anything close to divine.

Gematria, too, makes this mistake. Have you ever noticed that almost all systems of numerology place an emphasis on the number 10? They also tend to line up their alphabet according to this gematria in numerical order. You know, the man-made alphabets that emerged from symbolic language. So many attempts at finding an Angelical alphabet believed it to be the language taught to man by God before it became "corrupted" into Hebrew and other languages arose from it after the Tower of Babel in Genesis. That's the pseudo-historical superstition that gematria and Enochian rely on, and it's not pretty.

There are arguments among scholars that the Neo-Platonism these occultists integrated into their practice was a corruption of Platonic philosophy, mixed in with superstitions and a poor understanding of the underlying meaning. I have to say that this seems fairly accurate. There's evidence to suggest that late Greeks, including the ones who inspired Hermeticism, were atheists in the modern sense of the word. They practiced a form of Naturalistic Paleopaganism and you can still find people reconstructing this worldview today.

Indeed, I've spoken to many "reputable" occultists who are obsessed with the New Religious movements of the post-Enlightenment. They pull from a philosophical movement that was literally called "Irrationalism" and was a

reaction to the use of logic and skeptical inquiry. This is where you see groups like the Golden Dawn flourishing, with unsubstantiated claims to some earlier, more enlightened group of wise-men from the past. No doubt this was an appeal to tradition for people that felt their long-standing religious foundations being uprooted. With such a background in literal anti-intellectualism, it's no wonder that so many modern occultists are quick to believe in the supernatural without enough evidence and view themselves as above or more knowledgeable than scientists. A few even believe science leads to "dogmatic materialism," which seems to demonstrate a fundamental misunderstanding of what science even is.

I once had a long discussion with a Master of the Temple enlisted in one of the groups publicly referring to themselves as the A.'.A.'. not one of the several people who claim the rank without doing or understanding the work like V.K. Jehannum but somebody who was granted the rank of "master" by the order. This master claimed that there was no way of knowing if your work was genuine if it wasn't corroborated by consensus within a tradition, and they made that statement to broadly apply to any magical undertaking. Not only was this an appeal to tradition, but an argument from the people, both of which are serious logical fallacies. Despite this, it's what ultimately supported their dogmatism in asserting the superiority of their tradition and order's interpretation of older works. There was some ham-fisted attempt to tie this in with a belief that they were one of the only direct lines to ancient practices, which was a pseudo-historical claim that's made by almost every occult order despite their inability to prove it. They also, funnily enough, were under the assumption that Satanists think that Lucifer has something to do with darkness, even though virtually all Satanists that I've spoken to associate Lucifer with some form of light.

I don't think tradition is wholly necessary, but if you are interested in Satanic systems with claims to tradition there's the Order of Nine Angles, Temple of the Black Light, LaVeyan Satanism, and the OFS Generation Demonolatry. LaVeyan Satanism and Demonolatry are the only ones that seem to be genuinely rooted in tradition, with LaVeyan Satanism easily traced to the literary movement and Germanic folk practices despite being overlooked and dismissed by many magicians. The O9A and ToBL can be seen as ambitious adversarial takes on traditional occultism, but the former's use of "japes" (that is, intentionally false or misleading information) makes it almost entirely useless outside of its system of Hebdomadry that's loosely

inspired by the same Hermetic works investigating the seven planetary operations of alchemy that I discuss in this book. The benefit of tradition is a rather large one, since it provides very detailed context to each figure and ritual in order to form a far more cohesive whole. Each tradition specializes in a particular approach, which ends up making that tradition one of the best ways of taking that same approach since it's been refined and built upon quite heavily.

I still recommend "The Book of Sitra Achra: A Grimoire of the Dragons of the Other Side" by N.A.A. 218, the "Black Book Of Satan" by Anton Long, the online works of the Order of Nine Angles regarding Hebdomadry, "Daemonic Shamanism: A Beginner's Guide" by William Briar, and "The Deplorable Word" by Erica Frivel and Constantine Charagma. If you can only obtain one of these works, obtain the last one. Traditional occultists tend to sneer at modern Satanic systems because they steal a lot of aesthetics and even names from older works, sometimes wildly out of context. While this is an issue with most of Satanism, the Order of Nine Angles and Temple of the Black Light do something wildly different. They don't actually steal these systems.

Instead, both the O9A and the ToBL are founded upon a much older practice that survived throughout the ages in Norway and the Middle East. The Setians trace back this fundamental line running underneath Satanism back to Ancient Egypt, and while they use questionably historical methods of making this point there is some truth to the Egyptian influence in the earliest forms of devil worship. The O9A vaguely admits to this, too, given their focus on alchemy. Anecdotally, the similarities between these two groups and the system written out in "The Deplorable Word" tends to be where I find the wisest and most intelligent devil worshipers.

What you will find in "The Deplorable Word" is the real tradition that Satanism stems from, and how it manifests in various cultures despite following a pretty steady lineage. Again, in Norway where the ToBL was founded, there was a steady line of grimoires of dark magic and witch hunts that leads to the modern day and was closely inspired by this deeper tradition. So what is the tradition that Satanism actually comes from?

Worship of the Abyss, or the Void. You will find close ties between Baphomet, Azerate, and Sanatas. They are each names for the same being, or

the same concept, who is the ultimate arbiter of the Void. The Void itself is best represented as complete nothingness, utter oblivion, or a force of total dissolution. It's the most extreme and raw form of Death. They could just as easily be called the ultimate adversary, Shaitan, Satan, Iblis, or Diablos. Indeed, to some people, names like "Satan" are merely nicknames for (or impure manifestations of) a greater and more omnipresent Devil whose names are given in Satanic traditions. This is why Nihilism, as well as regular nihilism, is so closely tied to Satanism. The Devil is a representation of destructive darkness.

It makes some sense theologically, too. Satan's closest ties have always been to anti-authoritarianism and death. He's variously seen as a destructive trickster, who tempts men into questioning and acting against closely-held values. Which makes the concept of demonic hierarchies rather silly, especially when compared to the much older forms of polytheism, pluralism, and balance that many demons stem from. Nonetheless, these hierarchies are good lists of archetypes.

Which is not to suggest a form of monotheism where all demons are merely aspects of Death or the Unholy Name of the Devil. It is not to provide them with absolute authority, either. Instead, it's to present a common element that demons and devils have in their worship. At its core, especially with so many myths about humans becoming demons like Lilith or the exus, Satanism is a form of necromancy. It always has been. That's its genuine root.

So this work did not pick Satan arbitrarily to fit a philosophy. Rather, this philosophy is born from a deep understanding of these systems and their histories. Hermetic alchemy has long been a part of adversarial occultism, and functions as a pragmatic application of the philosophy. At the end of the day, devil worship descends from the mouths moved by the hands of Death. This is the true tradition that I am descended from; the various groups and institutions I have been a part of or worked with were all merely window dressing. I don't think these groups were born out of this tradition, however, as much as they each unintentionally rediscovered it by following the whispers of the darkness.

It's also worth noting that ditheism keeps appearing out of this tradition. Gnostic Luciferians, Zurvanists, and Dualistic Judaism all would pop up only for monotheists to quickly try to shut them down. Some of these traditions

survived, but most of them have not. Nonetheless, it shows that monotheism is prone to cracking into ditheism, and from there all of those "false Gods" easily become true Gods of the Other Side. Some modern Occultists will have a hard time understanding or accepting this, given their infatuation with monotheism, but this is the way things have been for a long time. However, I should point out that most occultists are technically polytheists, and many of them even work with gods like Hadit or Helios. They're just also monotheists, with a supreme Monad at the top. In a way, in devil worship, the Void fills the same role as the Monad or Brahman. The deeper implications of this range between ditheism, omnism, and even reverting back to dogmatic monotheism with the Devil as the new God. Personally, however, I've already expressed my preference for polytheism *Ad Nauseam* with an emphasis on the practitioner fulfilling the traditional role of unification rather than a monotheistic God, but that's fundamentally how most forms of alchemy handle the issue already by equating the alchemist with God.

ABOUT THE AUTHOR

Sathanielle Seiko has written this work in the process of her ordination into the hidden clergy of Ba'al Sheol. After being initiated into several orders, and growing up in a tradition of Mesopagan survivals in familial folk magic, she might begin her Magnum Opus if she finds herself accepted into priesthood.